

PRIDE AND HONOR

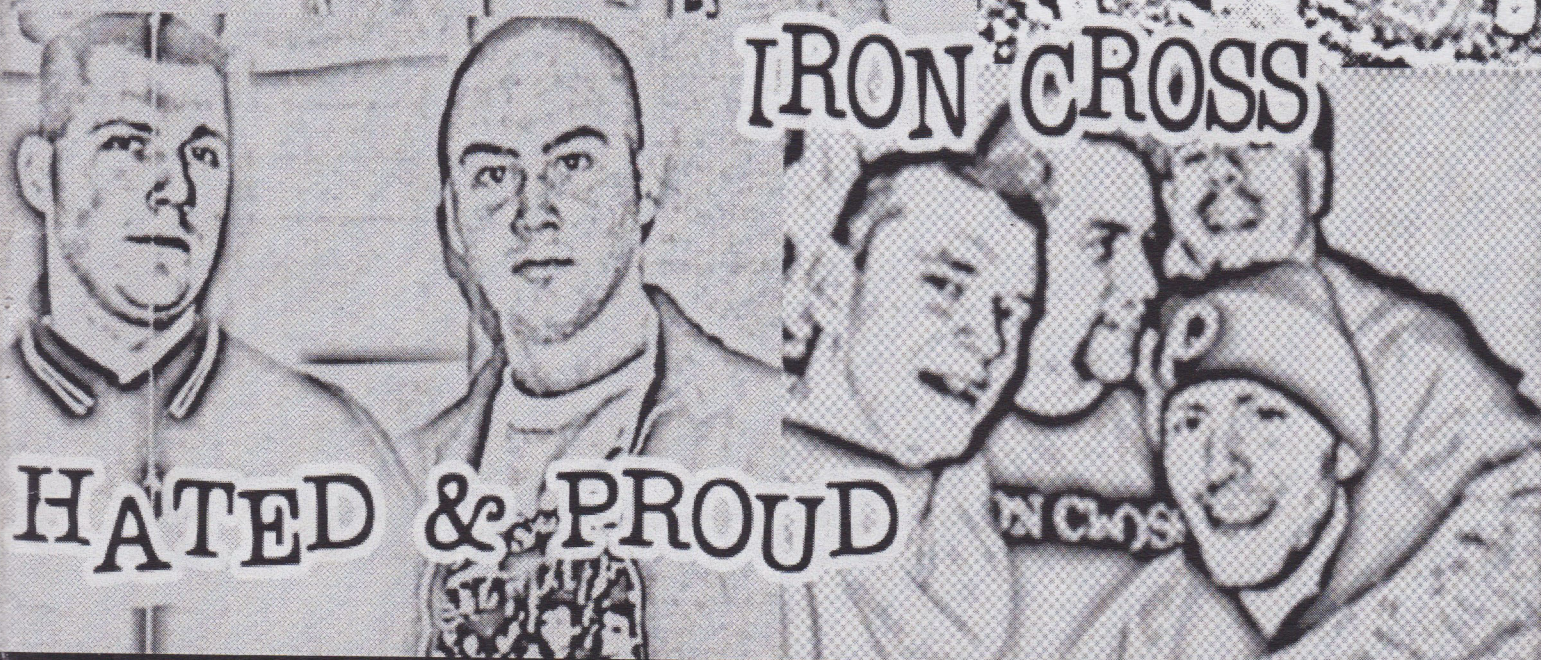
ISSUE #6

THE BLOODLINE



CH3

IRON CROSS



HATED & PROUD

plus

Sons Of Liberty & Broken Heroes



FED UP!/DISAVOW SPLIT CD

NGSR006 \$10PPDUS/\$14PPDWORLD

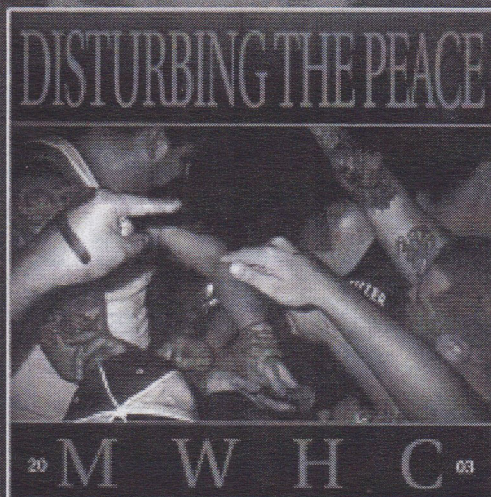
A split 8 song CD between NYC's FED UP! and Chicago's DISAVOW. No stupid haircuts and poorly fitting clothes or retrocore revival here, this is 100% USDA grade A hardcore, like it was meant to be played. FED UP! brings the old style Late 80's NYHC feel back and DISAVOW lies somewhere between late era Warzone and Crown of Thornz. Great effort by both bands, dont miss the boat.



NYHC: WHERE THE VILE THINGS ARE v/a

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17 song compilation featuring 4 of NYHC's best kept secrets. CONDITION, CARNAGE KREW and MORAL TERROR all bring 4 songs to the plate while PLEDGE OF RESISTANCE serves up 5. If you miss great old school NYHC like SOIA, Rest in Pieces, Crumbsuckers and Breakdown then look no further. Leaving the chugga and kung fu kicks behind these bands helping bring real HC back to New York.



MWHC: DISTURBING THE PEACE v/a

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The New England Patriots have once again provided a remedy for the years of Red Sox heartbreak. You don't know how good it is to have some ammo now when getting into city sports debates with obnoxious New Yorkers.

The Pats rode a 15 game winning streak all the way to the Superbowl. Historic and amazing. Think about it. Only one team has accomplished that before, and that was in a much different era of the game - pre salary cap and free agency. Spring training starts in two weeks for baseball and my optimism is high.

As much as I love the Pats - they could win 10 straight Superbowls and Boston will still be a baseball city.

The Boston Bruins and Boston Celtics have a long way to go to before reliving any of their past glories. It wasn't that long ago when both teams owned this city.

Anyways - political windbag, libertarian, racist, fascist, conservative, liberal, bigot, neo-con, fencewalker, gabmeister; talking head, anti-PC, just some of the things I've been called over the last 22 years in the hardcore/punk/oi scene.

You know what? I'm still here. Most of the folks who labeled me as some of the above names have long since dropped from sight. Well, most of them anyways.

This is probably my last issue. I know I've been saying this the last 2 issues, but shit - it took me almost 18 months to get this issue out. That will explain why I've passed the expiration date on some of the reviews. Just too much work for one guy - especially someone such as I, who no longer has the patience or time to listen to a lot of the newer material out there. Who knows, maybe I'll get together on a collaboration and do another zine. Maybe I'll get a new outlook on the current music and fire up another issue of P&H.

I'm just bored with most of the stuff being made nowadays. Hardly anyone is doing anything new, interesting or creative. The regurgitated monotonous street punk/oi that is coming out now is just bland. I will say this, I'm noticing that a lot of great material is being made from American HC bands, as well as European and Asian HC/Oi/punk bands. I'm also noticing a lot of old school American influence on foreign bands. This is always welcome. There is nothing wrong with lacking in the creativity department. Not every band can be fresh or develop a

new sound. But basic chords are always better as far as I'm concerned. In fact I think too many bands try to get to fancy musically with the lead guitar that to me just sounds like a giant drone. Simple is good. If your band can make three chords sound good - I find this much to be better than the noise of leads and cock rock solos.

A big thanks to *Kevin H.* and *Thomas Dupree* for the major contributions to this issue of P&H. This issue would not have been possible without their hard work and diligence. Also many thanks to *Jason Lonesoldier* & *Sean H.*, who both helped out with some great reviews.

Thanks to a few other folks as well:

Mrs. D and the kids;
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Counterattack;
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Mark @ TKO;
The Richmond Family;
Big Alan
Jake;
Duffy;
Matt K.;
John Murdoch;
Joe Hated;
Better Dead Than Red;
Empire Falls;
Iron Cross;
Channel 3;
Sons of Liberty;
Broken Heroes;
Seth Putnam & AC;
Alex and Pitboss 2000
Jason Beermonger;
Keith B.

Dee Dee's for hosting some great shows with NO cover and to all the folks doing bands, zines, and labels. Keep up the good work amidst the crap being fronted as 'music' and a 'scene' these days.

By the way, whats the big fucking deal with colored vinyl?



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When did you first form ? Give us the story behind the BROKEN HEROES!

We formed back in 1990 with the first shows in 1991. We've were together for about 6 years before we broke up, then Tim went off to play with Blanks 77 (TJ Blank) and Meathead and I got bored and decided to try it again. We played for about 2 years but the line up we had gotten really didn't click well. They were all good guys but we did more screwing around than productive band stuff. Needless to say we broke up again. When Blanks77 broke up, I wound up talking to Tim and we decided to get it going again. The current line up, Tim (TJ Blank) on guitar, Pete on Guitar, Ryan on Bass, Meathead on Vocals and Big Brotha Brian on drums is probably the best line up we've ever had and we are ready to take our place back as one of the top American Oi! Bands. This line up really clicks well!

Line up-ages-jobs-hobbies...

I mentioned the line up in question one but as for Jobs, Tim manages a warehouse, Meathead works on the docks in port Newark, Brian is a truck driver, Ryan runs a Blockbuster video store (free videos for all) and Pete...is an airline pilot who is very into his union.

How did you discover the Oi/Punk scene?

We all pretty much hung out together in a Mall back in the 80's (we were too young to hang out anywhere else). Anyway that's where we met and we used to go to shows and whatnot. You know the usual thing, pissed off at the world and being a

skinhead gave you pride, friendship, a great working class ethic and an excuse to get in a fight. That was well before pop-punk was trendy in the U.S.... Back in those days you cherished your boots because they cost a fortune on minimum wage and you had to find a way to NYC to get them. We miss those days as we are old farts now, but we still run with the scene so I guess we can consider ourselves blessed for that.

Your influences?

Probably the biggest one is Blitz because it apparently comes out in our music so much. But we have so many influences that its tough to list them all. Everything from The Business to Agnostic Front to Black Flag.

Is there a band in particular that had/has an impact on your music?

New Jersey Oi! has a sound of its own and all the old NJ Oi! bands (Headache Bands) pretty much influenced each other. All the NJ bands were and still are very close. Broken Heroes, Niblick Henbane, The Wretched Ones, Oxblood, Headwound, Those Unknown, Blanks77 etc. If I had to pick those that inspired us and those that we inspired it would be the NJ/NYC Oi! bands

You're from New Jersey, how is the scene there? It seems that there are a lot of bands (WRETCHED ONES, HEADWOUND,...).

The NJ scene was the best the U.S had for MANY years and in my opinion, NJ really led the scene because there were so many Oi! bands and so many punks and skins here. It was due to the legendary Pipeline, a club that everyone knew and everyone went to. We all knew each other there. No nazi's would dare come to a show because the entire club would smash them if they showed up. The Pipeline WAS NJ Oi! and was VERY instrumental in building the American Oi! scene. Unfortunately, in

the late 90's, The Pipeline closed but not before having one hell of a show that ALL the NJ Oi! bands played. It ended in a riot on the street in true Pipeline style, then they closed their doors and it was over. NJ Oi! stagnated and all but died out due to lack of venues. The guy who owned the Pipeline, Emilio, Understood us, he understood that sometimes violence followed the scene but because we all knew him so well, he also knew we would never do anything to hurt him or the Pipeline so any fights or bullshit that happened started and ended on the street out front (let me tell you, dodging cars AND fists is difficult!). Not only that, the only time a fight broke out was when someone or a crew came from somewhere else and didn't show respect. Like I said, we all knew each other and we didn't fight each other. After the Pipeline, the other venues were afraid to have Oi! bands play because they were afraid of the punks and skinheads at the Pipeline. They

thought we would trash the place but they didn't understand us or they would have realized that we weren't LOOKING for a fight but we DID protect the place we considered home. There was no place to play, no new bands the old bands (like us) broke up. HOWEVER Recently, I have started booking at a place called Connections in Clifton NJ. They seem to understand. They are really want the NJ Oi! scene at their club. The bouncers are all really cool and management basically lets me do shows when ever I want with whoever I want. This is going to be the new home of NJ Oi!.



New bands are starting to crop up and the old bands are coming back. Things are well on their way to being like they used to be again.

You've been there since the early 90's if I'm right & you only release tracks on compilations,77's- why?

That's not done on purpose. It seemed that back in the day, just when we started getting things going, the bottom would drop out on us. Finally we have some new stuff out, a split CD with a band called The Weekend Warriors. The album is called "Beer Guts and Drunk Sluts" and is available at www.streetanthemrecords.com It is a 16 song split CD, 8 songs from each band. Most of our music is new and I like it more than anything we've done in the past. Go check it out, for 10 dollars U.S, how can you go wrong?! Like I said, this line up is the best one and we are writing new stuff like crazy. We want to do a full length CD soon so look out for it!

Give us a discography.

Full Length - Beer Guts and Drunk Sluts- Street Anthem Records
77's 1992 "Jump for Oi!" - Headache Records
1995 " Media Blowout" - Headache Records
Compilations
1993 U.S of Oi volume 2 "Jump for Oi!
1996 Backstreets of American Oi! "Skinhead Rock&Roll"
1999 Punks Skins and Greasers "Bulldog" and "No Friend of Mine"
1999 East Coast of Oi! "Lesser of Two Evils"

Do you have some links with people in Europe coz' I think you are not so well known on this side of the Atlantic?

Tim knows a lot of people in Europe from his Blanks77 days. Other

than that we are good friends with The Business. I'm sure Europe will get to know us better, our new CD, Beer Guts and Drunk Sluts is being released to Vinyl in Europe and we will be on a few Comps out there. Plus the new CD is being released on the Internet so its easier for people to get. Headache records is kind of a small label although they've done big things, anyway. I don't think they had the distribution to get our stuff in Europe as much as we would have liked. Hopefully we will be able to play Europe sometime soon! Besides, You know us Tom!

How is it to be a skin nowadays in the States? Differences between now & the early 90's?

The only major difference is there seems to be less skinheads than there used to be but I am seeing more younger kids shaving their heads so I think its coming back. Too many American kids are into that hip-hop gangsta noise. I hope to see the skinhead numbers rise again, those hip-hop kids have no class!

The media here in Europe always portray the United States as a "violent" country, you know guns & everything! How is the situation there in your area? Lots of problems?

Nah, guns don't kill people, people kill people. Most of the gun related violence is, again, due to that snoop doggy dog crap. The urban street gangs and the wannabe suburban kids go out and kill each other most of the time which is why the numbers are so high. But it usually doesn't stray out of their neighborhoods, they want to kill each other, fine, less noisy cars for me to listen to. That's another reason I say those hip-hop kids have no class, they cant just settle their differences with a simple street fight, they always pull out their weapons. That's weak. A real man can fight, a pussy needs a weapon. Most of the punks and skins know that and would be ashamed of carrying a weapon (other than a bottle maybe). The US isn't any more a violent country than anywhere else I guess. I think its just an image problem, the wild west was a hundred years ago.

At gigs, is there often troubles? Or do the BROKEN HEROES gigs go down always well?

You get the occasional fight, sometimes if two rival groups are there a riot might break out but nothing to be concerned about. If its not you're business, you stay out of it. If one of your friends is involved, it becomes you're business. Usually there's no trouble though.

Talking about gigs, how many gigs have you played? Which bands have you played with?

So many gigs I cant count anymore, some of the more notable bands we've played with would be: The Business, The Addicts, Red Alert, All the NJ Oi! Bands, Anti-Heroes, UK Subs, Patriot, Most of the NYC Ska Bands etc. 10 years of playing out and you end up playing with just about everyone.

Did you play outside the USA? If not, will you be ready to come over here in Europe?

Nope, Haven't played outside the US yet but hell yes we are ready to come to Europe! Its just a money thing right now, when we can afford to come over, we defiantly will!

Is it easy for you to find venues?

Yeah, we're pretty well known in the US so someone always has a place for us to play but just like Europe, sometimes it gets expensive so like we haven't been to California yet.

Are you into a crew?

Nah, too old for that shit. We've all been in various crews over the years but now its more like a big family rather than a crew. I guess we call each other "The Pipeline crew" kinda like "You know John, He was in the old Pipeline crew" but not like a traditional crew.

Best & worst memories with the band?

The worst memories usually end up being the best memories for some reason. Maybe the Washington DC Oi! Fest in 1993 for example. The biggest riot I've ever seen broke out and it was really fucked up. We had to fight our way back to the van with our equipment, then the cops locked us out of our hotel, then more riots broke out! I guess that's

what happens when 1000 skinheads and punks, all from various crews across the country get together to get drunk. It sucked at the time but thinking back, its one of the fondest memories of my childhood. And everyone's got a scar to remember it by! Ahhhhh.....

What's your opinion on the war in Iraq & the situation between France & the USA at that time? Your opinion on G.W. Bush?

The situation between France and the US....Bollocks, that's what politicians are good for. Let them fight it out, those elitist bastards. What remains the same is people like you and me. You may be from France and we are from the US but we are the working class, we are still the same, getting screwed over by those politicians, fuck em, let them deal with it. They just do it for public opinion polls and TV anyway, its meant to be entertainment for those with simple minds who actually buy into that crap. While they pretend to be fighting with each other to get the citizens all fired up, they make behind the scene deals to help each other and the corporations get rich. GWB- He's fucking with my right as a union worker to strike right now so he is not on my list of top ten people. The truth is that he doesn't run this country either, he is a puppet (and a funny one at that), the corporations run this country. THAT being said, I will support my troops 100% because all politics aside, they too are working class people that got stuck in this mess and I just want them to come home safe! Its like supporting you're drunk friend when he is acting like an asshole, you may not agree with him but you will support him if anyone tries anything.

Give us a top 10 for: American Oi bands:

- Iron Cross
- Anti-Heros
- The Bruisers
- Niblick Henbane
- Those Unknown
- Patriot
- The Wretched Ones
- Headwound
- Oxblood
- The Weekend Warriors

European Oi bands:

- Blitz
- The Business
- 4 Skins
- Cockney Rejects
- Motorhead
- The Last Resort
- Sham 69
- Cock Sparrer
- Condemned 84
- Anti-Nowhere League

Future plans with the band?

As Those Unknown said "Keep On Goin Strong!" Full length CD, write some serious music and play places we've never played before (Starting with Kingston Jamaica, I need a vacation!)

22-Final comments

Thanks for the interview and please check out our new CD at www.streetanthemrecords.com I promise you wont be disappointed! Cheers to All!

BROKEN HEROES / WEEKEND WARRIORS

Split CD Out on Street Anthem Records

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Eco-terrorists would rather people starve.



Don't be fooled by the scruffy beards and embroidered Guatemalan vests of typical anti-biotech protesters. They only look like homespun, grassroots demonstrators.

In fact, they usually belong to an under-scrutinized network of generously-funded activist groups, well-endowed charities and self-interested organic food producers. They collectively hog-tie companies that make genetically-modified organisms or GMOs. Nearly invisible here are the citizens of developing nations who would benefit by these advances if these Luddites would stand down.

These organics - among the fiercest agitators at global summits from Seattle onward - hardly survive on the sales of veggie burritos. In 2001, 30 leading anti-biotech groups spent \$341.4 million, including Greenpeace USA's \$23,748,737; Environmental Defense's \$38,794,150 and the Natural Resources Defense Council's \$41,625,882. Between 1996 and 2001, this crusade's lavish underwriters included the MacArthur Foundation (\$11,906,500), the Ford Foundation (\$39,978-020) and the Pew Charitable Trusts (\$130,996,900). Granted, these organizations address numerous issues. But they spend plenty to allege the dangers of "Frankenfoods" - primarily genetically-modified grains and produce. The Sierra Club, for instance, wants "a moratorium on the planting of genetically engineered crops." And anti-biotech guru Jeremy Rifkin calls GMO proliferation "a form of annihilation every bit as deadly as nuclear holocaust." Frightened? Don't be. Agricultural cross breeding began about 8000 B.C. Today, more than 34 percent of American corn is genetically modified, as are 78 percent of U.S. soybeans and much of your grocer's produce. Some 3,500 international scientists, including 20 Nobel laureates, have signed the AgBio World Foundation's Declaration of Support for Agricultural Biotechnology. "Both scientific theory and two decades of experience with gene-spliced crops and foods derived from them demonstrate the safety and usefulness of these products," says the Hoover Institution's Dr. Henry Miller.

Some anti-GMO donors, meanwhile, are remarkably self-serving. "A considerable part of the anti-biotech activist bankroll comes from organic and other 'natural' food marketers who relish the thought of injuring their conventional competitors by supporting unscientific scaremongers," says David Martosko, research director at the Center

for Consumer Freedom in Washington. These outfits include the Organic Trade Association, Wild Oats Markets and Whole Foods Markets. These companies are reputed paragons of "corporate social responsibility." Yet by subsidizing these superstitions, they perpetuate the suffering of poor Asians, Latinos and Africans.

Some 500,000 children go blind annually due to Vitamin A deficiency, the World Health Organization estimates. "Golden Rice," bio-fortified with Vitamin A-enhancing beta carotene, fights blindness, diarrhea, measles and more.

Golden shmolden, Greenpeace responds. It called this innovation "Fool's Gold" in a 2001 communique from Manila. Greenpeace helpfully added: "The only long-term solution is to work on the root causes of poverty and to ensure access to a diverse and healthy diet." Why didn't the Filipinos think of that?

This attitude has hobbled Golden Rice's development as the future for thousands of destitute kids fades to black.

Brazilian farmers want herbicide-resistant soybeans whose cultivation reduces soil erosion. Alas, Greenpeace's lobbying and local officials' wishes to export produce to GMO-wary Europe have steered this product away from Brazil.

Kenyan agronomist Florence Wambugu and Monsanto spent three years producing a virus-resistant sweet potato that, as she told *Forbes* magazine, "holds the promise of feeding some of the 800 million chronically undernourished people in the world." Unimpressed, eco-terrorists; with Earth Liberation Front destroyed her lab and test crops.

"If they don't want it, they don't have to have it," Wambugu said. "We're dying, so can we eat first?"

Like ELF, Greenpeace militants have killed GM crops. Ben and Jerry's, Patagonia and Ted Turner have financed the Ruckus Society, a group that trains eco-extremists.

Ironically, GMO seeds often require fewer pesticides and boost crop yields, thus limiting property needed for farming. This liberates land for flora and fauna. Even better, impoverished yellow, brown and black children can reach adulthood. Rather than celebrate these dreams come true, extravagantly funded eco-freaks sabotage these advances.

Where's the social responsibility in that?

(interview by Kevin)

While Oi! bands were doing their thing in England, American Hardcore bands like Iron Cross and Negative Approach were busy spreading the word over here. Except rather than emulate an already distinct foreign style, these bands reinvented things under their own terms. I was able to recently get a hold of Iron Cross's singer, Sab Grey, and talk about the old days and some of the things that he experienced.

P&H: When the band first formed, was it more of a Hardcore thing or were you guys already into Oi! at that point? What records influenced you to take the direction that was on the "Skinhead Glory" 7"?

SG: Oh, we were into Oi! but there wasn't a big difference back then. It was all punk rock and we loved it. All of it. The only thing I can remember thinking about soundwise was we didn't want to play real fast. Cause we had Bad Brains and Minor Threat doing that and it doesn't get any better than that.

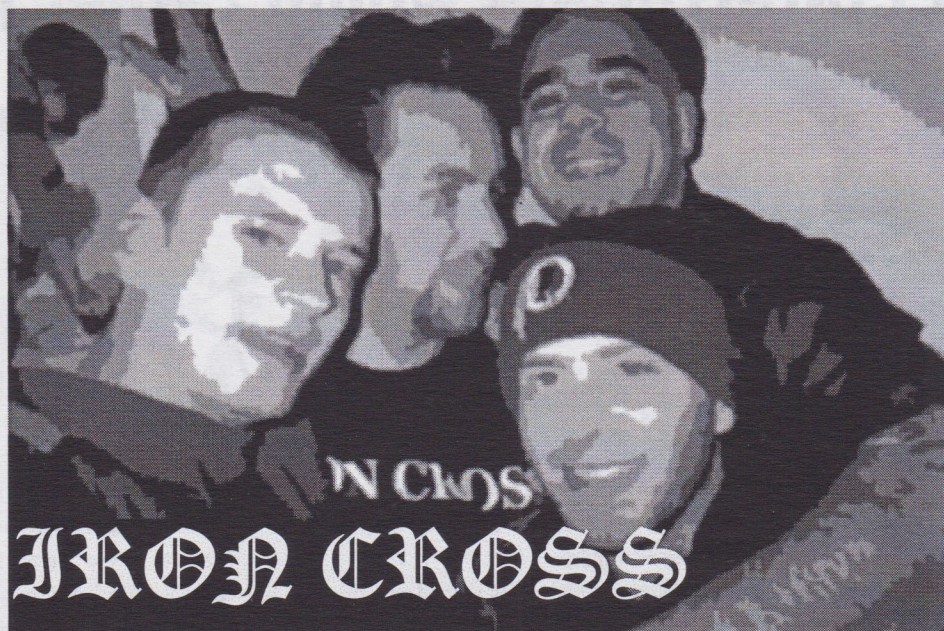
P&H: Whatever happened to all the unreleased stuff, like "I Don't Love You Anymore," etc? Any plans to release that?

SG: Funny thing is, that's my favorite song we ever did. I don't know why we didn't record it. I guess it's just a typical dumb thing that I would do. Not record your favorite tune. Figures. So yeah, it'll be on the next album, which we're going to record real soon. The rest of it came out on "Live For Now."

P&H: How did Combat 84 become part of the picture?

Was this while both bands were still playing shows?

SG: I became friends with John and Jim when I went to England in '83. They were roadies for the UK Subs and I was friends with the Subs so we just hooked up. I think Combat 84 had just broken up. Jim came over in the summer of '84 to roadie for us on our



US tour. Then he stayed at my place for about three months after the tour 'cause he didn't have enough money to get home!

P&H: A lot of people are getting back to their roots and are rediscovering some of the bands that made an impact early on. What are some releases that you recommend from back then?

SG: Bad Brains' early stuff, nothing would blow you away like seeing them in a row house living room on a hot August night in 1979. Unbelievable! One of the best bands and one of the biggest influences on I.C. back then was The Ruts. Check out "Staring At The Rude Boys." Amazing song. Shame the singer died so early on, but hey that's what drugs do to your dumb ass. Oh yeah and Blitz were awesome.

P&H: What's your take on the Black Flag reunion shows?

Do you think Henry Rollins ruined the band?

SG: Are you implying that its okay for me to do reunion shows but not Black Flag? Or should all us old farts shut the fuck up? Ha ha! Black Flag are one of the best bands there ever was. And having seen them back in the day with a couple of

different singers, I will say Henry was the best singer they ever had. In fact, Henry is one of the best front men there ever was period. Him, Ian MacKaye, H.R. and Jimmy Gestapo.

P&H: How did skinhead start out in DC? What influences did you guys have at that time?

SG: The original DC skins were me, Paul Hughes, Wendell, and Kevin Farrell. Paul was English and had moved here with his family, and Kevin was Boyd Farrell's (singer of Black Market Baby) younger brother. We just liked the style. It was simple and neat and clean and stripped down. Lean and mean. Nobody had a shaved head back then. It was taking punk aggression to the next step. As for clothes and stuff, we didn't have any. You couldn't get DM's so we wore combat or steel work boots. We didn't have Ben Shermans, so we used to get button downs from the thrift store. There were no fanzines. Well, I ran one for about five minutes, but it was too much trouble. We just made it all up. Paul was really our source of info for English styles 'cause he'd just come from there. Music was pretty sparse too 'cause it was just beginning then. You could find the No Future releases. As a matter of fact, I sent them a demo of I.C., but they turned

us down. Ha ha! Anyway, it wasn't anything like a crew or anything. Just a couple of guys hanging out and trying to have fun and we got along great with everybody else.

P&H: What are some of your favorite shows that you played? Who else played at those shows?

SG: Way too many to recall here. Get me drunk and I'll bore you shitless with "Grampy Skin's tales of the old days" ... and that's a bourbon and ginger ale please.

P&H: What's your take on American Hardcore and Oi! today?

SG: It's kinda strange sometimes, but I like it. The skins I've met have been really cool. Basically what the skin thing is now is the closest to what the scene was like back then. And for the most part the modern punks suck. They're such whiny babies, it really bothers me. When did punk rockers become hippies? I thought we were against all that crap. I hate hippies! I gotta say at every show we play there's always one punk at the front jumping up and down and going nuts, singing the words to all the songs, I mean all the songs. Meanwhile the skins are standing around waiting for us to play crucified. Sometimes ya look out and you just want to go, 'RELAX FELLAS, ITS OK. UNCLENCH.'

P&H: Some of us guitarists were wondering what effects Mark Haggerty used, especially on "New Breed"?

SG: Yeah, I love that guitar sound. I think Mark used my old Gibson Marauder that had one pickup (a Dimarzio) and a blown amp. Seriously, that amp was fried when we recorded that stuff. We weren't real good at playing then, so we just went for power.

P&H: Some of your records are going for a lot of money these days. I think I saw the "Skinhead Glory" 7" going for like \$150 on Ebay. How do you feel about this?

SG: It's nice but weird. I don't even own that stuff. Well, I have a test pressing of "Skinhead Glory", but I don't have any of the other stuff. Save your money, buy the "Live For Now" CD instead. I mean, \$150 to hear me bark at you? Come on, spend \$15 for the CD and we're all happy.

P&H: Anything else you'd like to mention?

SG: Yeah, go see a band called Easy Action. It's John Brennan of Negative Approach's new band. They will kick your ass. They truly rock. They do a bunch of old NA stuff too. But don't start crying cause John's got hair now. Use your ears, not your eyes and you won't be disappointed. One of the best bands I've seen. Ever!

SHIT: SOME FRIENDS HAVE TO PUT UP WITH AT WORK

How many of you live in the same city that you work in? Would you want to be required to live in the city where your job is based? Would you want to be faced with losing your job if you had to move out of the city where your job is based?

This is the situation that many City of Boston workers have to face each day. Municipal workers are subject to a residency ordinance, enacted in 1976, which requires workers to reside in the City of Boston.

Forms must be filled out each year proving your residency under penalty of perjury.

There is even a Residency Commission to investigate employees whom they suspect may not be residing within the city limits. This ordinance carries more weight in determining if an employee keeps his or her job than performance, tardiness, sick leave abuse, etc.

The Boston City Council and Mayor Menino continue to support this 27-year-old ordinance, refusing to discuss ways in which it may be updated to better reflect the economic times. The ordinance was enacted was a very different place from today. It was affordable for the working class. These elected leaders discuss the lack of affordable housing in the city and their wish to remedy this situation yet they have done very little to assist city workers who require affordable housing due to their salaries.

Luxury high-rises with a few token 'affordable units' do not begin to meet the need for housing workers in Boston. It just adds to the city's status as one of the most expensive cities in the United States in terms of housing costs.

However, it must be noted that department heads are given 'housing allowances' as a perk to retain their much needed talents, on top of their already high salaries. But no perk for the lowest paid workers, only the threat of being fired on the spot if found to be residing outside the city.

A side from the economic reasons, it seems ridiculous to subject employees to an outdated residency ordinance in the United States where freedom and liberty are keywords.

Arguments by the policy's supporters that residents keep their earnings in the city and this benefits the local economy have its holes. Boston receives a large amount state and federal aid. City workers pay taxes to the federal as well as state government just like all workers; in the state.

Patronizing stores in the city is done daily by workers who commute in from other communities and choose to shop and eat Wile in the city. Likewise, residents may choose to shop outside the city.

By forcing workers to maintain a residence in the city of Boston, officials are sending the message that they are not in touch with the economic times and wish to maintain an "us" versus. "them" mentality in regard to the cities and towns surrounding the city of Boston.

LISTEN UP

Reviews: Johnny - Kevin - Jason - Sean



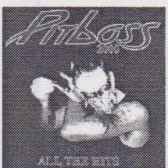
100 DEMONS: IN THE EYES OF THE LORD (Goodlife Recordings)

Above average release. The songs are all listenable enough. Production is top notch. All the usual cast of characters here - Death - Hatred - and Hardness. Not a bad song on here. Problem is most of this disk falls into non-distinguishable metal. 100 Demons don't really do anything to pull themselves out the pack of deathmetal/hatecore type bands. I'd be lying if I didn't say I was a tad disappointed with this release after first hearing these guys kick ass on a cut from "A Breed Apart" compilation. Maybe Peter Morcey is coming in at the right time and can shake things up. This release is definitely in the right direction. The production can't get any better, and with a bit more originality - these guys will be worth checking out again.



FIRSTBLOOD demo

This band's a side project of some of the guys in Terror, and I think they should make it their full-time project. This demo has something for everyone, especially tempo-wise. It has both heavy breakdown sections as well as fast parts. The first song "Suffocate" is pretty ambiguous, but the message that I get from it is that they're sick (as we all are) of people trying to dilute HC for their own purposes; everyone from Nu-Metal and Emo fags, to bands that are in it for the scene points, rather than doing things for the right reasons. "Foundation" is about saying thanks to the friends that have stuck by you through thick and thin, no matter the odds. First Blood has heart and I'm looking forward to more from them. Go to Firstbloodrules.com and check these guys out. Another reason to check them out is because they recently organized an 8 band show at a Disabled Vets Hall. People need to do that more often. It supports people that defended our country, it keeps door prices down, there's no barricade or shitty bouncers, and everyone's happy. (Kevin)



PITBOSS 2000: ALL THE HITS

Taking up where One Life Crew left off, Pitboss 2000 offer up more hardcore anthems that will piss a lot of people off yet make them tons of new fans. Even more over the top than OLC, PB2K have more humor in their lyrics that OLC never had. The in between song banter from John Lockjaw is classic and almost has the feel of standup comedy. You can't help but laugh at his witticisms. This discography has everything PB2K recorded with Lockjaw. There is even a complete live set at the end and once again, the in between song banter from Lockjaw is as good as, if not better, than the actual songs themselves. One of my all time favorite hardcore releases. (Jason)



KNIFE FIGHT s/t 7"

Great early 80's style HC out of L.A. (where you'd least expect it). Short, no bullshit filler, and to the point. Songs about fashion fags in the scene (how they need to get the fuck out), hypocrites, people that don't question what they're told, and just common sense topics in general. 11 songs round this out at 45 rpm, just to give you an idea. They cover "A.H.C." by America's Hardcore, who I never really thought were that great. Matter of fact, I think they do the song better than the original band. The good people at Mywarrecords.com have mp3's from the demo and 7" on the website, as well as t-shirts. (Kevin)



LONESOLDIER: KEEP 'EM FIRING (demo)

First off - vocalist Chris has written some incredible kick ass lyrics that most bands wouldn't have the balls to do. When I first heard this demo back in Sept., I thought the production was decent and some of the songs were above average with a couple of real gems. I was wrong. Upon listening to this over a few months - its rather obvious that the inconsistent production hinders and really affects the tunes tha originally I did not think too much of. I'll admit - my initial review on the POS message board was after only a few listens. Now after a few months to absorb it all and give it this demo its proper due - I think this demo is amazing and with a few tweeks and some good clean production, Lonesoldier will kick your fucking ass. Also includes an untitled classic hardcore cut.



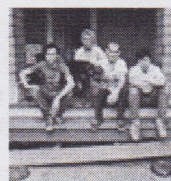
THE DAMAGE DONE: CITY OF HOPE CDEP

Northern California's Damage Done was a great high energy youth crew style hardcore band that just recently broke up. Their final effort is this 5song CD called "City of Hope" which is dedicated in memory of a good friend of the band's who died of a terminal disease. This band plays fast straight-up hardcore not too dissimilar from bands like Champion. As usual the lyrics are well written and thoughtful and there are good breakdowns and mosh parts for those who need their hardcore played with the youth crew formula. Having seen this band a few times, they will be missed as their live show was fantastic and really energetic. But you can capture that essence in this CD as well as their "full length" which is both their 7" compiled onto a single disc. Well worth checking out on Rival Records. (Jason)



TANKA RAY: ...AND SO I ABIDE (Cosa Nostra Records)

I should not like this disc. It is very slick and very overproduced. Some of the song titles are lame and come across as cliché; Just Politicians, The Crew, How To Be A Hoodlum, Young Hooligans, (how fucking gay is that?). But there is something extremely catchy about this power pop/punk release from this Kansas City trio. Although it is not too far removed from sounding like New Found Glory or Good Charlotte, the production stays edgy enough. The vocals and guitar are very professional sounding. I saw these guys live and they are incredible. Their live musicianship is kick ass. These guys could do a lot better by bringing some of that rawness into the studio. Maybe they're trying to move on to mass appeal - good luck to them.



MINOR THREAT: First Demo Tape 7"

Finally available (and not as a bootleg), this 7" comes on colored vinyl. They must've gone back and remastered it because it sounds really clean for a demo. Comes with an informative insert that tells how the 4-track studio was located in a friend's basement. The band set up in the kids' playroom while the 4-track was located in the boiler room. The pictures are pretty funny. Even shows Henry Rollins in a dress (not surprising). A great piece of nostalgia and a must own for any Minor Threat fan. Basically the same thing as the first 7" EP. \$4 PPD from Dischord.com.. (Kevin)



**THE A-TEAM:
A IS IS FOR ASSHOLES**
(Stab and Kill Records)

A fine balance of old school and new school here. The music has the attitude of contemporary hardcore, but with the sounds of the old school.

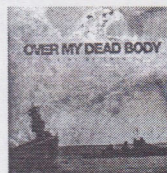
This is evident right from the start with the first cut, 'Fall On Your Sword'. I like the energy and vibe this band gives off. The lyrics are balls to the wall and call out the people who have turned hardcore into a cliché, stereotype and testosterone fest. The A TEAM pull no punches in pointing out shiteheads & their attitudes they see in the scene. On the down side; some of the songs do tend to blend together and avoid any type of distinction. The production is decent - a tad spotty in some places. Regardless, still one of the better releases out there. You could do a lot worse than picking up this release from this Boston based outfit. Fucking shame they broke up.



LAST IN LINE
(s/t) 7"

I'm guessing the cover picture is Christopher Lee as Dracula? A killer band from Western Mass that never lets down. "Congested" is about dealing with bullshit from all sides to the point where you want to beat the shit out of your boss. I think more than

a few of us can relate to that. "Smacked" is about the punk rock wanna-be's that think heroin makes them cool until they find out the hard way. "Play Nice" is one of my favorite tunes on here. It talks about when you play a show or put out a record, how the PC fucks immediately label you a "Nazi" because you're too "real" and don't meet their hippie status quo. The last tune on this 7" is killer ("Herbert West: Re-Animator") and briefly retells the story through third and first person perspectives. Six great songs are on this record, and I suggest you check out Last In Line if you haven't already. This is available through Deadaliverecords.com on colored vinyl. Also check out Last In Line's "L'esercito Del Morto" CD which includes material from previous releases (though not this one). (Kevin)



**OVER MY DEAD BODY:
SINK OR SWIM**

Straight edge anthems are on the menu for OMDB's second full length release. Their older material was hit or miss, usually being really damn good or really damn forgettable. This newest record

for the most part is really good. The production is top notch and the songs harder than previous efforts. The lyrics get a bit too sappy positive even if the intentions are good. Musically it isn't ground-breaking but it is catchy and hard at the same time. Daniel Sant's vocals are good overall, but sometimes sound flat, almost like he is bored in parts, which is too bad because their live show is intense and Daniel is VERY intense live. The only part that bugs me about this full length and their debut full length are some annoying backing vocals. It is one person in particular that makes me want to track him down and kill him. His backups are nothing short of nails on a chalkboard. Despite that annoyance, I really enjoy this record but only recommend it if you are a die hard straightedger. (Jason)



THINK I CARE:
S/T
(Deadaliverecords)

Thanks to Sean H. for introducing me to this disk. I can honestly say this is the best hardcore release I've heard in the last 10 years. The band sounds as if they found a vault with unreleased DYS/SSD material and covered it. Think I Care captures the old school Boston without coming off as cheesy or cliché. This band should have a breakthrough and be huge in '04. Fucking awesome release.



PITBOSS 2000
2004 DEMO

JLJ has a reputation that precedes him - and this demo does nothing to alter the cloak of controversy around the big guy. Personally I find his diatribes against the New York Yankees as righteous, venomous espousals of hatred for the baseball team. Of course I agree with him 100%. Other than the lyrics and the controversy - really not much else to distinguish this demo from any of PB2K's previous releases. Good listen - won't win any new fans, but will please the PB2K cultists.



SUBURBAN SCUM
(demo)

Old school punk/thrash from the state of Iowa. Not as bad as I thought it would be. I think it would be a lot better if the vocalist Megs stopped screaming the lyrics (very annoying) and actually sang them like she does on the cut 'Fetus'. When she screams she sounds like Rachel Dratch on SNL. The music is what you would expect - Casualties/early Exploited type stuff. The production is surprisingly good and the music is decent. There are some clichés on here as well - "Stepping Stone" and gems like "Defective Adolescent" for one. I've heard a lot worse - not too shabby.



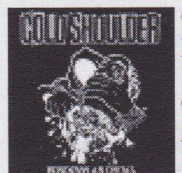
SELF DEFENSE/XFILESX:
Split 7"

After I first heard the Self Defense demo a couple years ago, I couldn't wait for them to put something else out. Great old style HC that makes you want to fuck shit up. The Freddy/Jason cover art is a nice touch. Their side of this record is great and includes a Raw Power cover. Go to Sdx.org for more info. On the flipside, XFilesX are horrible. The drummer uses Napalm Death style blastbeats for pretty much everything (gets annoying after a while) and the only time it seemed to fit in was during their cover of Youth Of Today's "Can't Close My Eyes". Available through Deadaliverecords. (Kevin)



CLENCHED FIST:
WELCOME TO MEMPHIS
(Thorp Records)

Thanks again to Justin Hatecore and Jason NGS for introducing another band to me via the legendary-compilation, "A Breed Apart." Clenched Fist is one of my favorite "new school" sounding HC bands. This disc is a just a continuous wall of annihilation. Intense fucking vocals - killer powerchords - and fantastic production has made this one of my favorite releases in the last few years. Even the traits that annoy me about contemporary HC - the demon screams - the wigga rant - do not hinder this one bit. In fact, they are perfect for this release. Although CF claim on the song "Old School Mentality" that they are "new school" - the riffs and chorus rival that of any old school band. Absolutely phenomenal release.



COLD SHOULDER:
BUSINESS AS USUAL 7"

'88 style HC in the vein of Judge and early Youth Of Today. Side one is pretty standard. Songs about getting stabbed in the back, people that talk shit, etc. Side two is where it kicks into gear, both lyrically and musically. "My Family" and "Live It With Pride" are my two favorites off here. It's nice to see a California band do this style of HC, although I'd like to see where these guys go from here. They're at www.angelfire.com/extreme4/coldshoulder if you'd like to know more. (Kevin)



INTERNAL AFFAIRS: S/T (Deadalive Records) 7"

Another Southern California band to keep tabs on. Seven songs of pure aggression, including an Alone In A Crowd cover. This band shows potential, especially if they can eventually develop longer songs. As soon as you get into one, it's over. The musicianship is top notch, especially the guitar work on "That's Right". Parts of that song sound like something Carry On would've done. My only gripe is that the songs are all the same tempo. Not that it's a bad thing, but eventually every band gets tired of playing the same thing. Just ask D.R.I. These guys need to do a full-length because the 7" wasn't enough. I think they can do more, lyrically and musically. In short, a pissed off record that makes you want more. Deadalive Records. (review by Kevin)



SUPERYOB

GHETTO BLASTER

(Underground London Records)

So this is what 'street punk' is supposed to sound like? A must have for collectors of the classic 'pub rock/street punk' sound. Pretty consistent throughout, with good production and Frankie's vocals sounding as crisp as ever. The one thing that really sticks out is the high quality of the lyrics (not really a surprise is it, given the pedigree of the creators). Tight musicianship and good production make this a good listen. Not to often am I fond of releases this genre, but this is a solid release by a great outfit.

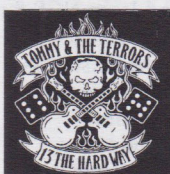


COUNTERATTACK:

STATE OF AFFAIRS

(Reality Clash Records)

Originally recorded as a quarter, CA are now a 3 piece and also some of the coolest people I've ever met. Counterattack's 'STATE OF AFFAIRS' is basic, raw music. No fancy production, just gruff Oi vocals and just 3 dudes jamming on their instruments. After repeat listening, you get caught up in the tempo as the band just wails away with a subtleness and tempered rhythm. This disk is not an easy listen at first. You hear a bunch of different influences and wonder what direction the band is heading. Are they street punk? Is the Oi done well enough to carry the entire disk? Once settled in and after a few listens, its evident these guy shave their own sound.



TOMMY & THE TERRORS:

13 THE HARD WAY

(Rodent Popsicle Records)

For the last three years - I've been preaching the gospel of Tommy Terror. He is one of the best frontman in music today period. This release is no different. "All Night Long" is one of the few songs that properly captures Tommy's on stage energy. "Pull The Plug" is a nice slap in the face to the Boston Crew circa 1983. "Can't Go Home" is my favorite tune and is the one song indicative of the punk, oi, and hardcore blend of Tommy and The Terrors. The rest of the disk is good as well, delivering the HC/Oi hybrid as well as anything else you'll hear.



BULLDOG SPIRIT

THE UNDERDOGS

(Brutus Records)

Great packaging again by Brutus Records. This Australian band provides some riff laden, classic sounding oi. The themes are the same, the skin symbols are everywhere, but the lyrics are well written and work with the excellent guitar work. Production is good. Some decent and surprising covers (AF, Tom Petty? Wow!) Nothing original here but a good listen. Another notch in the belt for Claudine and Carlo.



LEGIONNAIRES LIFE IN THE LEGION

The Legionnaires play Oi like they are the west coast Templars. I am sure they are getting tired of that comparison by now, but it is wholly accurate if you want to know what they sound like/sing about, except instead of medieval Templar themes, these San Diego boys are into the Roman Empire. Their sound has the clean guitar oi style that Carl Templar made into a household sound, and they are even a 3 piece as well. Adam from Counterattack guests on the drums and the songs have a Gladiator/Roman feel with many songs about that era, including one sung entirely in Latin(?). This is pretty solid Oi even if the lyrics may seem unrelatable to the listener, unless you are a big fan of Roman history. But it is well played and the Legionnaires do a fine job of paying homage to the Templars sound so if you are a fan of older Skrewdriver or the Templars, this is going to stay in your player for a long time. (review by Jason)



BETTER DEAD THAN RED

SMASH THE REDS

(Prophecy Records)

BDTR has always struck a certain chord with me. Why you ask? Their production has always been uneven at best. Bryan's vocals work on most songs and other songs sound forced. Why is it I like this band so much. The answer? The song writing. Bryan writes nothing but truths and honest opinions in an almost poetic way. "Ruins of Camelot" is one of those amazing songs. Read the lyric sheet. It reads like an epic. Nothing ordinary or generic from this guy. His genius continues on this mixed release of rare, live, and more memorable BDTR tracks, but also includes 3 cuts from yet another Haizlip side project - Gods Of War. Another reason I like this band so much is their balls. Bryan knew full well releasing earlier material on R.A.C. Records would cause friction and people to second guess their politics. Bryan doesn't give a fuck what people think. The guy just keeps making music.



V/A:

NYHC-WHERE THE VILE THINGS ARE

(NGS Records)

Not a bad compilation - not really my style particularly, but pretty hard. First up is **CONDITION**. Let me say this about their 4 cuts. The vocals are good - the music suffers sometimes through uneven production. "Stompin' Ground" gets the head bobbin' - the other cuts are average in-your-face NYC hardcore. **CARNAGE KREW** rip through the next 4 cuts - good production - decent enough songs - nothing to really distinguish themselves though. I liked 'Satan Sons' the best. **MORAL TERROR** - heard it before - not bad, but nothing I haven't heard a gazillion of other bands do. Although the cut "Judgement" was definitely the most listenable and shows this band can have their own sound. If they try going more in that direction, might make them a bit more noticeable in the pack. **PLEDGE OF RESISTANCE** owns this comp. Tight production, a great mix of tempos and transitions. Their cuts are definitely unique from one another and their range of influences show.



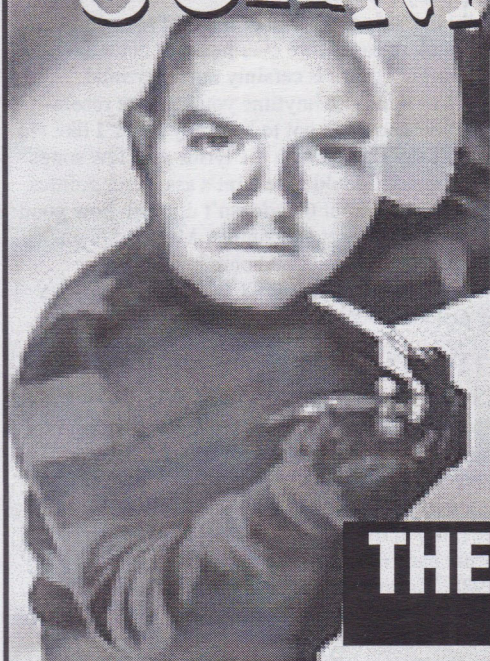
COLONNA INFAME

THE COLLECTION

(Brutus Records)

A pretty tight release from Italian skinhead legends COLONNA INFAME. With a sound that owes as much to American hardcore as it does the older English Oi bands - these guys sound pretty angry. Not to sound repetitive, but the packaging, linear notes, photos, lyrics, and overall layout of the jacket is top notch. CI mix it up well - the sounds go back and forth from straight out HC to Oi and even slows up a little to show off the musicianship of the band. All sung in Italian but the lyrics are translated to English.

JOHNNY vs JASON



THE BLUE BLOODS: s/t

I SCREAM RECORDS

Johnny's Review:

First thing I noticed on this disc is the two bands the Blue Bloods chose to cover, SS Decontrol and Negative Approach? Automatic first down! Then after listening to the disk a few times - my impression is this - the first few songs are good mix of early street/oi type sounding songs sprinkled throughout with some hardcore influence. Not really my bag baby - but the BB's do it well enough to get me to listen to the whole CD. Then after track 9 (Glue) this disc kicks into overdrive. The songs are better tempoed - and seem to be a slightly more agreeable mix. Starting with the disk's best cut, 'The Ties That Bind' where Tim's voice is incredible - probably just a coincidence but the last 7 or 8 songs are better than the first 7 or 8. Bottom line; not extremely original, but extremely kick ass for this genre. *Best tunes - The Ties That Bind/Nothing/Backbone/The More Things Change*

Jason's Review:

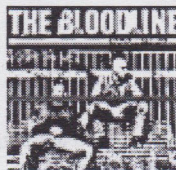
What is in the Boston water that produces one great band after another? These days just having the credentials of being from Boston is a huge pressure to live up to. But the Bluebloods do their scene proud with this anthemic release of raging catchy songs that for the most part have an Oi sound but with dashes of hardcore influence. They go completely into hardcore territory with their 2 covers, SSD's "Glue" and Negative Approach's "Nothing" which they perform flawlessly. Good catchy choruses with chanting backing vocals abound and although some songs seem to blend with the next making them sound too similar, this is easily one of the better "street-punk" releases I have heard in a while and manages to stay on my play rotation weeks after I have gotten it.



ONE LIFE CREW

"911"

Simply Awesome!! Prophecy Records now owns the rights to all of OLC's catalog and they compiled most of their songs on this 19 track CD. Gone are the unfunny wigger skits that littered "American Justice" and you get all killer, no filler. OLC were one of hardcore's most controversial bands but they were also one of the best. All of these songs absolutely rule with some good topics that you don't normally see from hardcore bands. You don't have to be straightedge to appreciate all of these anthems and even though I have heard this disc about 100 times, I never get tired of it. It is THAT good. Essential for your hardcore collection. (Jason)



THE BLOODLINE

RAZORSTRIKE

(Step One Records)

One of the most original sounding bands I've heard in quite some time. It's obvious these guys know how to play their instruments - as they mix tempos and styles more than most skin/oi bands. I can't put my finger on it to describe the sound - the vocals are the classic oi gruff - but the guitar and bass riffs are anything but classic. The influences of these guys varies greatly and they take many chances and risks on making music that is extremely creative. The lyrics run the gamut from traditional oi chants - to some seriously fucked up horror stories. Easily one of my favorite disks in the last 15 years. A great release by a great band. Bow down and show your unworthiness Mortal!



THE RIFFS DEATH OR GLORY (TKO Records)

This disk comes highly recommended by folks whose musical opinion I respect. I made a point of getting the disk hoping to be blown away. Still waiting. First off let me state 'streetpunk' is

probably my least favorite genre of music. It's been way overdone and it seems creativity and originality have completely escaped the grasp of the majority of bands who fall into the 'streetpunk' category. That being stated - this disk isn't bad - in fact some of the tunes are damn catchy - especially Lesson Number Nine & All The Boys (the lyrics on this cut are lame, the music rocks). The RIFFS sound is very professional and they obviously know how to play their instruments - just not my cup of tea. Think Ramones, Pistols, Tubes, and Sham 69 - punk rock'n'roll. I would probably dig this band live. My friends who are big into this music swear by this disk, so I'll leave it at that.



HEADCASE AMMUNITION

Belgium's favorite sons, Headcase, are back with their 2nd release. According to their liner info, this band has been around for a looong time but might seem new to many here in America. The record starts off well with a lot of energy in the first couple

tracks but somewhere in the middle the songs lose its energy and a few tracks flounder in obscurity. Musically they play pretty standard British style Oi with catchy melodies and have some good production on this disc. Lyrically, it is themes we are all familiar with and doesn't really break any new ground but it is solid and if you like traditional early 80s oi then this will add nicely to your collection. (Jason)



FED UP!/DISAVOW: HALF FOR US HALF FOR YOU (NGS Records)

First up on this NGS split is NYC's FED UP! - they do their best to kick fucking ass. The so-so production actually enhances these guys old school feel. All the influences are prevalent here - espe-

cially Agnostic Front. The one song I can't stand is "Bodacious TaTa's" - the music is good but the song is asinine. Dudes - leave the misogyny for Nothing Personal, Meatmen, and the Mentors. Chicago's DISAVOW display the energy - seem to have the attitude down pat but really offer nothing original in the sea of thousands of new school hardcore bands. The production is a bit muddy. Their tunes aren't bad - unfortunately there is no distinction in their music. Guys screams, guy is angry, guy does the evil demon growl, drummer plays a million miles an hour. The tempo changes in No More Heros are cool and the band reveals a little personality in that song.



DEADLINE BACK FOR MORE

I've always been a sucker for a good punk band with a female singer, especially if she is good looking. UK's Deadline features Liz, an attractive gal who can sing her ass off! This skinhead girl doesn't scream but actually sings and carries some impressive notes. Musically, Deadline plays a mix of Oi/

Punk with some hardcore influences as well (They even have one ska song that is very good). As good as their debut was, this followup record is even better. The songs are a tad harder but have tons of melody that blends to make the perfect mix of sound. The music is super tight and Liz's vocals are spot on. They are supposed to be touring the States in 2004 so until then, get this record so you can go up front and sing along with the band. (Jason)



DIRTY POLITICIANS A VOTE FOR... (Prophecy Records)

I really like this disk. One of the best sounding street punk releases I've ever heard or actually enjoyed. This genre is certainly not a personal

favorite of mine - so anytime you hear me recommend a 'streetpunk' disk - you know it's got to be pretty good. I like the heavy riffs and chords. Can't say I agree with the lyrics on a few songs - but when the music is this good, I could give a rat's ass about politics. Unfortunately this band is no more - but that doesn't diminish how good this disk is. The music is extremely tight and simple. Most street punk bands think they have to have a wall of sound behind them. Those bands get lost amidst the needless racket. DIRTY POLITICIANS have no such problem as they just kick ass and play



INTERNAL AFFAIRS CASUALTY OF THE CORE

I've been impatiently waiting for this release and when I finally got my hands on it I couldn't stop playing this 10 song 7". This record SMOKES! Along with bands like Knife Fight, Terror, Piece by Piece (among many others), Internal Affairs is

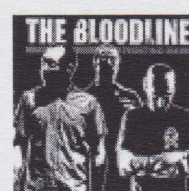
putting Southern California back on the hardcore map to regain its glory that it used to have in 1988. These songs are a continuation of their excellent demo with songs that are pissed off and mean. The songs are short but they pack a lot of punch in a short time. The year isn't over yet but this record is a contender for one of the best records of 2003. They are relatively new but have the luxury of having members from past well known bands and it won't take long before they get the national recognition they deserve and dorky hardcore kids start jocking their dicks as the next big thing since Terror. (Jason)



V/A: DISTURBING THE PEACE M.W.H.C. (NGS Records)

As everyone is well aware - INSULT TO INJURY - kicks fucking ass and take no names, in that order.

This compilation opens with 'End of Discussion'. Exactly. No need to explain this punch in the face. Awesome. 'Rawness' is a kick in the face as well. These guys aren't exactly original - but the energy in their songs definitely places them above the rest of the horses in this race. JOHNNY VOMIT - mixes it up pretty well - 'Brain Raper' rocks - 'Drunken Dreams' sounds like an Agnostic Front unreleased cut. These guys are consistent through their four cuts. Excellent. DEAD END PATH - oh boy, here comes death/hate/rage/pain/anger - likeable; not original. When they slow it down a bit in 'Heart of Steel', they definitely show some skills. DISAVOW - these guys give it a valiant effort; the first half of 'Stiff' is an interesting style; the rest of their cuts place them smack dab in the middle of the hardcore pack. THE STRUGGLE - decent run of the mill new school hardcore; the sing along vocal style of 'What The Fuck..' is intriguing; Extra points for having the balls and fortitude to do a Skid Row cover. When all is said and done - this release is probably more suited for hardcore new schoolers, and not old fuckers like me.



THE BLOODLINE FIGHTING ON (Reality Clash Records)

Yes - more goodness from the Land of the Boot. More metallic riffs and a bit heavier sounding than 'Razorstrike' this time around - I definitely hear more of a dirge-Sabbath like feel on this release.

New tunes sprinkled in with remakes of some previous Bloodline tunes. Lyrically, AJ and the boys mix it up going away from the horror stuff to more of perspective type themes. You have to be a complete fucking retard not to like these guys. As you all know I like this band a LOT. So Why Don't You Leave Me Alone?



SOME KIND OF HATE UNDISPUTED

Since Bridge 9 records has been seriously slacking in releasing as scheduled, I was thrilled to get an advance copy of SKOH's full length record while they were on tour in California. 12 songs, logging in around 15 minutes so you know this slab rages.

Their debut 7" was good and showed a lot of promise and Matt Pike and company deliver the goods on their debut full length. The songs are angry as hell and musically it reminds you of old school hardcore but with new school accents. They are a straight edge band but, like most of the better edge bands these days, opt NOT to sing about the edge lifestyle, to their credit. This record has the perfect blend of aggression and tunefulness that make every song catchy so you can sing along to it as you drive over old ladies and crippled kids. (Jason)



ACEFACE GOD SAVE THE HOOLIGANS (Bitter Sweet)

Cross the Sex Pistols with the Jam, and add a decidedly British point of view and you have this uniquely power-pop sounding outfit which is a bit of a super group. Members Dave Haystacks and

Pat both play in Super Yob, and Pat did time in the legendary Straw Dogs. Frankie Flame, he of Super Yob and notorious solo fame, also throws in the occasional keyboard, and Antonella of Klasse Kriminale and occasional Straw Dogs notoriety plays bass and shares vocal duties with the somewhat Johnny Rotten-sounding Rob McManus. Her vocals are more immediate, while his have more of a "grow on you/English style." All in all, it's a damn good show - like I said, very British in a Kinks-ish type way - dig the insert art with its images of Pete Townsend, Monty Python, Carnaby Street and Get Carter, among others. Best songs include: "All Those Years" "God Save the King" and a damn rocking cover of the Townsend solo ditty "Rough Boys." If mod rock sounds are up your alley, then definitely give this a look. Highly recommended and can't wait to check out the new single "Oxbridge Boys." (Sean)



VIOLENT MINDS S/T

Featuring ex-Shark Attack members, this record already had my interest piqued before hearing the first note. And when the first song started playing..WOW...i was blown away with its early 80s style furious hardcore. 8 songs that sound like

they could have been released on Dischord in between SOA and Government Issue. The songs are short, fast, and don't follow the standard "youth crew" song patterns. Lyrically it is just pissed as hell and lay it on the line straightforward. This is one of those records that grabs you and beats you bloody. Good harsh vocals and clean musicianship make for an all-around great record. Kudos to My War records for putting out some great old school hardcore. (Jason)

The Hungover **THE BEERMONGERS: THE HUNGOVER E.P.**



E.P.

On first listen I thought this demo was okay - listenable streetpunk/oi type stuff. The tempo is fast on some tunes revealing an old schoolpunk type sound. As I listened to it more and more, final verdict is better than I originally thought. I'd say they sound a bit like the Business, Charged GBH, etc.. The production is very good - the mix and sound are terrific with each aspect of the band distinguishable. This demo is better than most of the music circulating now as "street punk." Given the credentials and prior experience of the band members - the high quality of this demo is no surprise.



BLUE MONDAY WHAT'S DONE IS DONE (Stab and Kill Records)

From the label that brought you the A-Team, Stab and Kill add another solid record to their discography. Blue Monday come from Vancouver, Canada, and at first impression, their name conjures up

images of an emo band who encourages its fans to cry at their shows. But that is the farthest thing from the truth as Blue Monday play straight up brutal hardcore that is filled with angst and anger. Overall, it is very similar to the now legendary Carry On in its clean guitar lines and a singer that has a clean shouting style rather than the "throaty scream from hell" that seems to be so popular nowadays with hardcore singers. Frankly, the name of this band kept me away from them when they released their 7" but I was definitely the one to lose in not getting into these guys earlier. Blue Monday are a good mix of "youth crew" hardcore with traditional old school hardcore. This record absolutely rages with perfect production in all of the players. It is hard, heavy, and driving which is what a hardcore record should be like. (Jason)

DEMO

REPOS DEMO

Mediocre demo production does nothing to hamper Chicago's REPOS. The sound is somewhat reminiscent the DK's/Sick Pleasure/Lewd. Classic punk sound laden with and old school energy. No

cock rock musicianship, just straight forward in your face punk. Not a sound you hear to often anymore. Energy is there as is a distinctive sound. Lets see what happens with good production and a full release.



BLOOD RED EAGLE AN EVIL SHALL BREAK FORTH (Viking Rock Records)

Imagine Condemned 84 with a Viking rock influence. That's the impression I get from Australia's Blood Red Eagle. Musically, it's

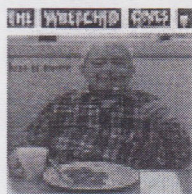
powerful Oi/RAC with themes that could be a soundtrack to the fabled party in Valhalla. This three piece keeps things tight in the album's 8 songs - the music is mid-tempo and hard-hitting and the vocals suitably gruff. Themes range from cowardly traitors in "David Hicks" to following the traditions laid before in "From North to South" all wrapped up nicely in the aforementioned lyrical traditions of the Viking in "This is Viking Rock." Two covers, one a great version of the Ultima Thule (who else?) classic "Fatherland" complete with blistering kazoo solo, as well as (if you get the bonus 2 song ep) Brutal Attack's "Middle Class Fools." Those two influences alone should show you what this band is about. One of the best releases of the year in my book. Pick it up and play along while you read your Hagar the Horrible on Sunday mornings. (Sean)



THOSE UNKNOWN S/T (TKO Records)

When I first heard this was being re-issued - I could have given a rat's ass. Considering how awful, bland, and uncreative American street punk has become - and THOSE UNKNOWN helped spawn

the American street punk explosion of the early 90s - I was expecting to be totally bored. Surprise, surprise. When you hear American street punk stripped down to its basics from a band widely considered part of the foundation - you realize why this genre became popular. Needless to say the message and politics are certainly not to my liking - but the music created by THOSE UNKNOWN really rises above the message. I won't lie and say this entire disk held my attention - but a good listen none the less.



THE WRETCHED ONES LESS IS MORE (TKO Records)

Not being a big Wretched Ones fan - I was eager to give this collection of past songs a listen and see what all the fuss was about. I liked this disk a lot. Especially the songs from the American's Most Wanted EP - pretty kick ass. The disk does become

a bit boring and mundane towards the middle. But the unlisted bonus tracks make up for the slight detour of boredom. As I pointed out many times in the past, I'm not a big fan of the whole street punk/bar rock stuff - most bands from this genre are just a complete bore with a few glaring exceptions - but this disk does provide many more high points than low - even to us casual listeners of the Wretched Ones.



ANTiSEEN/EMPIRE FALLS (7\"/>

Excellent little release here. ANTi-SEEN continue to kick your ass and you don't even know it.

Awesome chord driven punk sound, reminiscent somewhat of Discharge. Their live cut here "Star Whores" is incredible - one of those great songs that will please the fans and impress the listeners who are hearing Anti-Seen for the first time. I have always thought that ANTiSEEN was a big influence of EMPIRE FALLS. Having them on a split 7" only expounds on my theory. EF have two cuts here and continue to impress.



ADOLPH & THE PISS ARTISTS HATE GENERATOR (TKO Records)

Overall - a good release. A couple songs are a bit uneven. Some are absolutely kick fucking ass 'Don't Pose' 'Skunx' & 'All He Ever Wanted' are the ones that instantly come to mind. A couple of cuts are run

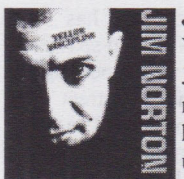
of the mill and uninspired, ('Kill or Incarcerate' - sorry fellas had my fill of hating the boys in blue). APA have something in common with Tanka Ray. In both instances, lot of their material sounds much better live. In the past the recording studio has produced mixed results for APA. This release raises above past technical problems and is very well produced. All tracks are pretty clear and distinguishable. A good disk none the less, considering my lack of propensity for this genre.



FAR FROM BREAKING IDENTITY

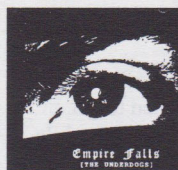
Who would have thought that Texas had a youth crew hardcore scene?? But here is a band from the land of steers and queers that plays raging hardcore similar to Chain of Strength. This CD rocks hard from the first track to the last. The first 6 songs are

off the new 7" called "Identity" and the final 6 tracks are from their first 7". All the songs are good but the first song alone is simply awesome and worth putting on repeat. Fantastic breakdowns and "crew singalongs" make this a fun CD to pump your fist to. This is the way catchy hardcore should be done and Far From Breaking hit all the right notes in capturing a later 80's straightedge hardcore sound. (Jason)



JIM NORTON: YELLOW DISCIPLINE

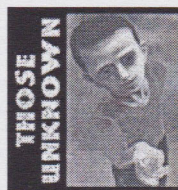
Jim Norton to me is the funniest comedian out there right now. His vulgar, disgusting, anti-PC schtick has made me laugh out loud repeatedly, even on the umpteenth listen. Norton rips apart everyone from minorities, gays, soccer moms, prostitutes, but his most frequent target is himself. Jim is brutal as he describes his man tits - weak chin - lack of sexual endurance and just about every aspect of his life.



EMPIRE FALLS THE UNDERDOGS (R.A.C. Records)

Mr. Scorch's other band continues to impress musically. This disk is good listen among a sea of generic trash/HC that is out there now. The

metallic riffs are reminiscent of GBH/AntiSeen/Discharge. I definitely enjoy the style and tempo of the music. Solid distorted 3 chord punk at its finest. This band is tough to label and that is a good thing. One thing Empire Falls does is stay away from the self congratulatory guitar leads. They let the riffs and chords kick you in the balls. The lyrics are mostly introspective type stuff - the occasional jab at people in the scene. The lyrics sheet is a bit tough to read - but the layout and design are top notch. With BDTR I am always impressed by Bryan's lyrics and songwriting - on Empire Falls its the music is that is extremely catchy. An awesome release and a definite if you like your HC heavy on riffs.



THOSE UNKNOWN SCRAPS (TKO Records)

A follow up release to the self titled re-release - THOSE UNKNOWN are definitely consistent if not anything else. SCRAPs consists of almost all unreleased material - but don't expect anything

new soundwise except for their usual shtick, the Moreno Oi Records street punk sound. You can definitely hear the influence THOSE UNKNOWN have had on a lot of today's bands. While these guys tend to sound a bit dated - I'd prefer to listen to this than 95% of the shit being passed off as American street punk nowadays.

* the person who typeset the lyrics should be beaten with a computer keyboard and typography book - the lyrics are done in a screwy font that gives me a headache after reading two lines. I do like this release in spite of the political rhetoric of the lyrics.



EMPI/BILLYBOY E LA SUA BANDA SPLIT

(Brutus Records)

Angry Japanese Oi is provided by Empi. Singing in their native tongue does not hinder the feel of these two good cuts. The music is very good - a

slower rock tempo, not your run of the mill Oi sound. Basic clean riffs, and the standard Oi chorus contribute to a good outing by Empi. The Billyboy cuts are realistically standard Oi tunes. Nothing outstanding or original - a decent listen - you could do a lot worse. The bonus track (Razorstrike) by theBloodline I believe is the first recorded version of that song. Awesome. A bare bones - low value production of the song - it is very interesting to hear three song stripped down to its basics.



COUNTERATTACK STEP ASIDE

(Reality Clash Records)

This Washington, D.C. trio have released an extremely tight follow up to STATE OF AFFAIRS. STEP ASIDE highlights their growth as a band and as musicians. I think after a lot of line up changes, Matt, Adam, and Jon have all grown accustomed to

their roles in the band. Matt's vocals sound a lot more natural and not as forced as AB's sometimes did on STATE OF AFFAIRS. How would I describe this disk? Think Templars musicianship with a clean, tight edge. Counterattack are one of the few remaining U.S. Oi bands that actually tour and somehow manage to stay together as a band. They are one of the few American bands even attempting to play with some sense of originality. Awesome release - most bands would be proud to put out something half as good as this.

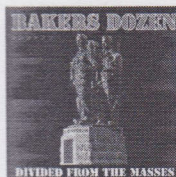
DEMO

RATTLE BATTLE DEMO

(Stab and Kill Records)

I'll keep this demo review short and sweet. I'd heard the hype; in less than a month, I'd heard praise from three different Bostonians whose musical opinions I respect highly. "It's Boston's answer to AC/DC and

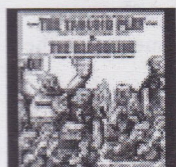
Rose Tattoo" I was told. We've all heard that before. I remained unconvinced until I heard the opening strains of "Meltdown in Minneapolis." Believe the hype. If Rattle Battle put out a full-length as good as this demo, then everyone's in for it. The comparisons were accurate. It is Young brothers-style riffage, with a healthy dose of Rose Tattoo all blended in an East Coast style. The demo has been in constant rotation, 4 songs and all are highlights; good, goddamned rock and roll, but "Meltdown in Minneapolis" and "You Got Soul" rise above. Check this shit out at www.stabandkill.com and see for yourself. (Sean)



BAKER'S DOZEN: DIVIDED FROM THE MASSES

Easily one of my favorite European Oi bands, Baker's Dozen play hard edged Oi with just a touch of metal to give their sound some flair. This is a great record on Pure Impact that has tons of energy and aggression. I really like the way it is

produced with a very "hard" sound with loud treble-y bass that really gets this thing to rock. Good gruff vocals that we come to expect from Oi bands and good song structures make this record a current favorite that will see play for some time to come. Along with On File, Baker's Dozen is helping put Scotland on the Oi map for being a country to produce some top notch music. (Jason)



THE TABLOID PLAY VS. THE BLOODLINE SPLIT

(Brutus Records)

Lets start with the best band on the planet right now, The Bloodline. 6 tracks listed here (2 of which were on 'Razorstrike'). The boys from the boot mix it up pretty well here - Kids Gone Wild is one of those great rocking songs I am constantly blaring and seems to be always popping in my head. Never Run Away Alone-The Warriors are among the other cuts on here and is just what the doctor ordered for the Bloodline addict. The Tabloid Play sing totally in Japanese, but the Oi feeling is definitely there. They have the riffs and chords down pat. The production is extremely clean. Pop type punk - not usually a favorite of mine but this is good. A very solid effort from ther Tabloid Play - given my novice status in the Japanese Oi world - this was a decent way to hear another Japanese band. Not anything extremely original - but solid musicianship and quality production makes this good follow up to The Bloodline.



ALL OR NONE DEMO

Impressive release here from New York's ALL OR NONE. Lyrics are very good on some tunes - no worse than average on others. The influences vary from old school HC (Untouchable Breed) to American Oi - nice. This day and age when

everyone wants to sound all thug and whigga'ed out - AON pays homage to American HC. These dudes show some respect and gratitude to American military veterans. That alone automatically gets them a few points at this location. Even on the tunes that cover the usual HC themes (Another Day) AON still manages to sound pretty rockin'. I could do without the whigga shit on the last track - but in spite of that - this disc is an excellent listen.



PUREBLOOD S/T

The very NS looking cover had me thinking that Charlie (Another Man's Poison/Legion of St. George) was going to croon about Rudolph Hess and praise the 14 words...but I was pleasantly

surprised to find out this is a solid Oi record with tons of melody but enough aggression to make it hardedged. Lyrically, there is nothing too drastic about it other than a couple of tunes about white pride. There is even a football song for all the aspiring hooligans out there. This ten song record is very infectious and has been getting tons of play on my player. To end a solid Oi record, Pureblood do a fantastic cover of Skrewdriver's "Jewel in the Sea" which is much better than the original, in my opinion. Definitely worth a listen if you like AMP or just good solid Oi. (Jason)



RAZORBLADE SPREADING FEAR

I had heard good words about this Dutch band so I was excited when it finally arrived. Most Dutch bands these days seem to be into playing "streetpunk" a la Dropkick Murphys and mixing punk with rock and roll. Razorblade play more of

an aggressive mid 80s style Oi along the lines of Condemned 84 or Guttersnipe Army. Good, simple, aggressive music with standard lyrics of being proud of who they are. Appropriately enough, they cover a Condemned 84 song "Teenage Slag" and do justice to it. It's a good record, although it would have been much better with lyrics that didn't play it safe with the same cliché topics. (Jason)

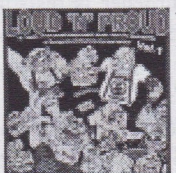


EMPIRE FALLS 2004 DEMO

(Prophecy Records)

Bryan's Scorch's other project just continues to kick ass - even the less than stellar production of this demo cannot hinder the energy of Empire Falls

on this 3 song demo. Heavy riff driven guitars with an original vocal style - tight musicianship and well written songs - makes the 2004 full length one of the my most anticipated released in the upcoming year. If you like your HC - with power chords and a in your face mentality - go get this. What the fuck does this dude have to do to get some accolades?



V/A - LOUD 'N' PROUD VOL. 1

(Brutus Records)

AWESOME! 25 songs on one of the most well rounded comps I have ever heard. The production quality is grade A. There is a little bit of everything

on here - including some stellar standouts. Its hard to choose what I liked best. I think the two best cuts, on this all around outstanding comp, are; STEP2FAR's 'Betrayal...' and PAYBACKs 'Scarred For Life.' Now I am now looking for material from both bands. PISSED ON ARRIVAL, a band whose premature demise robbed us of good music, appear here with two cuts, 'Fuck Islam' and 'Way Of Life'. Impressive cuts from: CAPTAIN BOOTBOIS, who hit the target with their brand of Korean Oi; EMPI, throwdown with their gravel voiced chant Oi. What else can you say about WOPTIME? They kick fucking ass. The HAWKS remind me of a Japanese Cock SParrer. Awesome. Lots of other bands as well. This is becoming one of my favorite comps of all time and I highly recommend it if you want to hear a wide variety of Oi.

European labor unions think the downward economy should not affect them.

Call it the "Thatcher Moment." It comes along when public-sector unions act so belligerently to protect their selfish interests that they give pugnacious politicians such as Britain's Margaret Thatcher an opening for reform.

That moment of confrontation has arrived in continental Europe - most notably in strike-torn France. The politicians are talking tough, but it's still not clear they have the guts to push through fundamental change.

Ronald Reagan seized such a moment in 1981, when he defied a strike by the powerful air traffic controllers union. Cowed American politicians had always caved in the past but Reagan fired the unionized strikers, hired nonunion replacements and never looked back. Reagan's victory marked a fundamental shift in the balance of power between labor and management in the United States - setting the stage for both a booming U.S. economy and a measurable shift in the distribution of national income away from labor and toward capital.

Thatcher had her moment soon after her election as prime minister in 1979 when the British public finally became fed up with the unending wave of strikes by the National Union of Mineworkers. Until Thatcher, British politicians had always capitulated to the demands of this militant public-sector union.

Thatcher's final victory over the miners in 1985 broke trade-union power in Britain. As in America, this opened the way for a long boom in Britain - and, critics argued, an increase in inequality.

Because the miners were essentially a conservative force - seeking to protect their own welfare at the cost of society's - Thatcher's tough stand seemed to me a progressive blow against the British class system. Certainly, she helped make Britain "Opportunity society," and more of an opened the way for the "New Labor" Politics of Tony Blair.

Now the moment to defy union power has arrived for continental Europe. That is especially clear in France, where Public-sector unions are leading an outrageously selfish fight to prevent reform of their pension system.

Under current rules, public-sector workers get to retire after 37 1/2 years instead of the 40 years



required for private workers. The government of Prime Minister Jean Pierre Raffarin wants to remove this imbalance, which is economically untenable in addition to being unfair.

But to maintain their favored position, public unions are tying France in knots. As any recent visitor to Paris can attest, the city has been snarled by striking transport workers. It's an intolerable abuse of power - and yet the French are tolerating it. Some polls seem to back the strikers, and motorists wait in endless queues as if they're dealing with an act of God rather than of arrogant union power.

Raffarin is pressing ahead with pension reform, though it must be said he hasn't gotten much support from President Jacques Chirac. Meanwhile Germany's Chancellor Gerhard Schroeder is resisting union objections to a package of labor-law reforms that would make the German economy somewhat more flexible. Busting unions isn't something that polite European social democrats like to discuss. But unless union power is curbed here, Europe seems Rely to continue suffering from slow growth, high unemployment and the export of jobs abroad.

Standing offstage are two forces that may accomplish the job of transformation, even if the European politicians knuckle under.

The first is the addition of 10 new members to the European Union. The average per-capita income among the 10 is about 35 percent of

what workers in the 15 "Old Europe" countries make. That kind of gap cannot persist; eventually it will destroy protectionist trade unions and their power base.

The second spoiler is Britain, which announced this week that no, thank you, it will not be joining the European monetary union. And why should the Brits join a system still dominated by the sort of trade-union conservatism that Thatcher worked so hard to jettison 20 years ago? Better for the Brits to press for change and eventually embrace a monetary union that symbolizes dynamism rather than stasis. The Maggie Moment is here. But does Europe have politicians who are bold and courageous enough to create a prosperous new future?

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THE BLOODLINE



*Simply put - **The Bloodline** have become one of my favorite bands . They kick major ass live - I saw them in front of maybe 40 people, it could have been 4,000, based on their stage presence and energy. According to others, these guys performed outstanding on the whole U.S. tour, regardless of crowd size. Their release "Razorstrike" proves that creativity and originality are still alive and well in the world of Oi. Singing about a wide range of topics from horror to stomping ass - The Bloodline have proven to be one of the best bands in the world right now. Check these guys out. Interview was done with Carlo and AJ.*

Who writes the lyrics? Where do you draw the creativity from? The themes on Razorstrike range from kicking ass (Bloodline) to tales of horror (Worms..., In The Basement)?

CM-I wrote a couple of tunes at the beginning, as for the music we're all together working on it. The 95% of the lyrics have been wrote by AJ.

AJ-All the themes for our lyrics come from our cultural background, we all like horror, we all grew up on the street and we all believe in the value of honour and respect.

What is some of the feedback & reviews you've been hearing about Razorstrike

CM-We've got a lot of positive feedback from fanzines, magazines and music related websites. I agree with most of them of course!

AJ-When people say they like our stuff I'm glad, at least I ain't doing it for nothing

Your 2003 Tour of the United States. How did that come about? Any plans in the near future to come back to the States?

CM-The US tour (organized by Reality Clash Records and Counterattack) have been a real blast and hopefully we'll be back next year with the new album.

AJ-Yeah, great country to tour, we had loads of fun and I'm hoping to do it again soon.

What were some of the highlights of the tour? Did you notice any major differences in the different areas of the US that you visited?

CM-Never had a boring day, always had a

lots of fun! We played some really weird places as well as some really satisfying gigs, hung out with nice people, drunk and ate great stuff! Being an Italian everything is quite shocking. I liked both of the Coasts, I'm not that much into Midwest even if I reckon it is suggestive! I've noticed lots of differences, faces, colors, architecture, habits, food, all's interesting if you're the kind guy who likes to hang out, meet people, travel. **AJ-**I loved the whole lot, touring USA is awesome.

What cities did you like the best? What about bad experiences?

CM-Philadelphia for the girls, Pittsburg cause we had one of our best gigs, Providence for the great people at the

O U T N O W

COUNTERATTACK



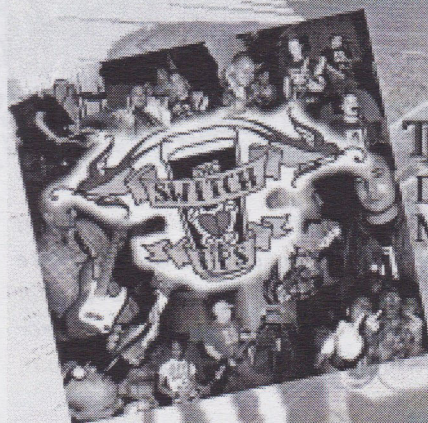
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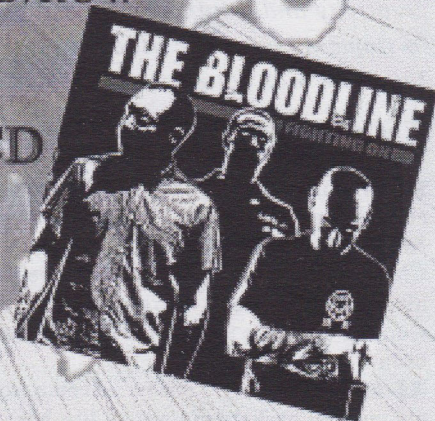


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club, NY because it's NY, San Francisco because is impressive when you're entering the city, Washington DC cause it's the first American city I touched with my feet, San Diego for the Fair and the Alice Cooper gig and Ethan's place cause it's been my first "American" BBQ! (and I'm gonna add Boston because of Tommy and The Terrors and you Johnny!) It's one month on the road, you've got to live some "bad" experiences, that is to say, miss some shows, a fucked up cell phone, the van you're travelling with is too small and money is never enough, but I wouldn't even call them bad experiences just small problems.

AJ-Right, no bad experiences, only great fun and no sleep!

Any cultural differences here in the USA that you were not expecting?

CM-I was not expecting the people to be so nice with us, I wasn't expecting the Midwest to be so fucking huge and I wasn't expecting Philly steaks to be so good! USA is an interesting country, it's got something really special and I think I'll definitely come back (free

holidays at Ethan's place I guess!).

AJ-Damn, I've lived there for a big part of my life, and still love it, there's no better place on earth, and I'll double on the cheese steak.

How was it traveling with Mr. Reality Clash and the guys from Counterattack?

CM-They've all been top blokes to stick with! Ethan from Reality Clash, is a kickass driver and knows everytime what's the right thing to do (as long as he's sober) Conuterattack, I can't think about another band to tour with! And they're great on stage too! (I can't wait to hear their new CD!) A special mention goes to Josh (The Legionnaires), thanks for the swimming pool and BBQ, thanks for filming our shows, thanks for the pictures and for selling the merch at the gigs! Not to forget, the families of John and Adam for the kindness!

AJ-Ethan's great, he resisted for a month with us and we're not an easy task to endure, we even put a hole in his wall! I'd like to thank Matt for teaching me what the bling is.

Are The Bloodline appreciated as much in Europe as they seem to be here in the USA?

CM-I hope so! I mean, when we play people seems to have fun and dance and the CD is selling fine. We've been touring twice in one year (USA and Germany) and it's just our first year as a

band, it looks like things are going great for us!

AJ-Yeah, I only wish Italians were like the rest of the world, we're getting more support from all over than in our own country.

Whats the word on new material?

CM-We expect the new album to be harder, heavier and darker than all our previous releases. Our musical skills have been improved by all the touring and the songwriting gotten rougher due to our personal experiences, and that's good while writing new tunes, it's just to find the proper balance between all the stuff we'd like to include in the full length. We just want the new

album to be one step further in the research of our own sound/identity as a band. You've got Razorstrike album that is our debut, recorded in a time we weren't sure of what we wanted to achieve, it has been something like ,then there's the split with the japanese band Tabloid play where we pushed on



technology, getting into mixing, mastering, effects and stuff like that, it's powerful yet aggressive, but there's a lack of "raw power" ...When we entered in studio for the "Fighting On" recording session, we just set up the backline and started playing ,without dubbing or special effects. And while mixing and mastering we tried not to change too much the source. It's raw and brutal. Now, what we're trying to achieve is to mix up the three experiences!

AJ - Also we just changed our rhythm guitar player 'cause ST decided to go on with his other projects, so I guess the sound will be a bit different.

Will Step 1 be involved again? Were you guys satisfied with Step 1 Records?

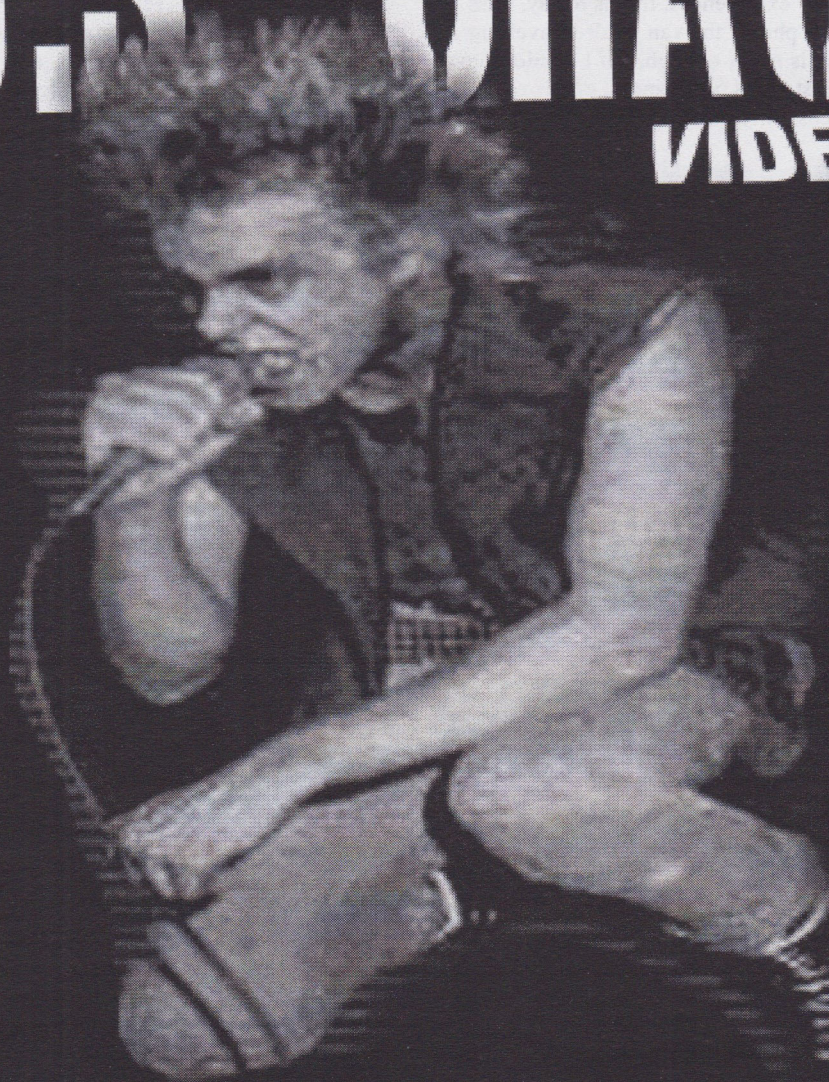
CM-There's nothing official yet. There will be a vinyl version (by Bandworm Records from Germany), then Brutus Records will be involved along with another "partner" label. The album will be supported by an extensive european tour, we'd like to play the new songs in USA as well and we're planning to storm over Japan (we just need to solve some technical problems) .

Yep, Step One rds. have been great with us, we can't ask for better! Tony is a top bloke to stick with!

AJ-Nothing else to say, brothers stand united!

U.S. CHAOS

VIDEO



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HATED AND PROUD

*I don't even know where to begin. **Hated and Proud** released what I consider one of the greatest disks in the history of American Oi/punk, 'Let Freedom Reign' The patriotic and anti- red lyrics, mixed with an old school American skinhead sound is what made Hated and Proud, in my opinion at the top of the heap among American Oi bands.*

For one, they were singing about American political issues, which we know is a big, taboo amongst all the non-political retard scenesters these days.



Secondly, their sound is reminiscent of American hardcore and punk - not European Oi. Whether you love 'em or hate 'em, agree or disagree with their politics - among the ashes of many great bands who have long since broken up, H&P are still around.

Joe has been somewhat low-key as the band has endured some changes in the last couple of years. The lineup has been a bit unstable and the direction of their music has changed somewhat since "...Freedom Reign." But it hasn't tempered Joe down a bit.

- Johnny D

So what is the current status of Hated and Proud?

Joe: Right now the current status is that we're getting ready to reform the band for both playing shows and hopefully recording another album. As always, we've gone through more drummers and bass players in 4 years time than most skinhead bands that I can think of! This is why we're looking at getting a couple of other veteran musicians who are presently or were in the past involved with Detroit's Skinhead music scene. There's a fair amount of new material written and lots of opportunity for us to do our part playing shows so Andy and I are keeping our fingers crossed that we can get these guys involved.

Its common knowledge that in the future the band will be more straight forwarded in its RAC direction. Do you feel that H&P's past political leanings were at all subdued due to the other members of the band, who wanted no part of the RAC politics? What were some of the internal issues that H & P had to deal with, in regard to having other band members with differing views on politics?

Joe: Well there always was issues regarding politics and the differing opinions of the individual band members but at first it was very minor, mostly just which guy leaned more to the conservative right than the liberal left on certain issues kinda thing. Nick (our original drummer) was always the HC/Punk type in the band and the most liberal, while Andy and I were the skins, so I'm sure you can imagine, who was usually the odd man out! The other band members in those early days (Scott and Dave) never lasted very long, although Scott also being a punk rocker quit because the band's skinhead image was too much for him. Jeff (our last bass player) came along and he was usually on the same page as

Andy and I being a longtime skinhead himself. In the early years, I wouldn't say that our "political leanings were at all subdued due to the other members of the band" but that did become a big problem later. You see I'm not one to bullshit or try to rewrite the band history, and not the least because those who know us personally or were in contact with the other members of the band or myself from the very beginning know the truth. It is true that when Nick was in the band we may not have been as outspoken as we are now regarding racial issues but I also think that to a certain extent we were somewhat ignorant (I know I was) on some of those kind of matters. To speak out on them when I wouldn't have really known what I was talking about would have made our band as well as myself look foolish (IMO). I think it has just been a learning experience for us, with a few mistakes made along the way. It may sound cliché now, but when we started the band our goal was to play some music, sound like our influences (or at least try to), speak out on the issues that we felt were relevant to us at the time and to put out the best damn American Skinhead record we could! It was no secret that we were anti-red from the beginning, and that we were friendly with certain out of state WP/RAC labels and bands like Dennis (Platoon 14/ Hang 'Em High Records) from Florida and Reno (White Wash/United and Pissed Zine) out of Texas but at the same time we played with nonpolitical Oi! or Punk bands (on those rare occasions when we were able to get gigs!). Our association of the band with some of these WP folks I mentioned, used to bother Nick quite a bit, so I guess it is true that Andy and I definitely wanted to push the band in that direction more and more as time went on and that was definitely one of the main factors that caused him to

leave the band. Now we know other like-minded people in our state as well (we didn't really know too many at the time) and as I mentioned earlier that shouldn't be a problem for us anymore.

Are you at all concerned that if H&P continues with the RAC direction, this will hinder any dealings with not only the "non-political" punk/oi labels who otherwise might be very interested in Hated & Proud, but cities and towns who will not book H & P in their respective cities?

Joe: No, not really. I think if people don't want to associate with us because we've taken the band in the direction we feel is right than fuck 'em, we don't need them anyway. I mean, we went through that kinda crap with our local "nonpolitical" Oi/Streetpunk scene back when our first demo came out because N.B.C. (Natural Born Citizen) spoke out against illegal immigration and that was fine because experiences like that show you who your real friends are. Besides, they probably put out or distro certain bands whose views we don't agree with so it's for the best in the end. Unfortunately, we learned you can't have "united skins" at least not stateside. There's too many red/antiracist sympathizers on the nonpolitical side of the fence for us, besides we never claimed to be a nonpolitical band anyway. That being said though I still have respect for real trades (or whatever they wish to be called), at least the ones that are not liberal ass-kissers and are respectful towards my views whether they agree with me or not.

In my opinion "Let Freedom Reign" will forever be considered one the greatest American skinhead disks ever. Its one of the few releases drawing on the old school AMERICAN skinhead sound -- [my best description is a mix of US CHAOS and YDL]. Yet this sound has pretty much gone the way of the dodo bird. Why do you think almost all other American bands seem to overlook this 'style' (which is truly spawned from American hardcore and English Oi) and tend to either be influenced more by either the gruffy Condemned 84 sound or the "streetpunk" DKM/Business school of thought?

Oh I don't know, I'm sure you could chalk it up to a variety of things. For one, the gruff vocal delivery of the American C-84/Last Resort type imitators I think is a tough guy thing sometimes, like a "look how gruff I can sing, I can kick your ass," that's not always the case though and sometimes that's just how a lot of skinhead's natural singing voices sound I guess? (yeah right, haha)! Believe it or not, I started off singing that wannabe-tough way at first then I realized that I had some kind of vocal range and so did my favorite Oi/RAC singers like Kev from Skullhead, Paul from Arresting Officers, Fran from New Glory as does Skulls from US Chaos. The reason more bands

probably don't play a similar musical style to us is I think that aggression is more important to a lot of these other bands than melody and catchiness. We like to think of ourselves as a good mix of those three which I think applies to all of the bands I mentioned above. Another thing to consider is whether it was intentional in the way the music turned out or not, we were also influenced by a lot of 80s HC and by some other older US skinhead bands that had those kind of influences as well. I also think a lack of playing ability can sometimes be an issue too, as that slower early 80s British or European style (which we were also influenced by) is a lot of times easier to play than some of the late 80s American stuff that we were listening to. There is still a lot to be said though, for the basic early 80s style of English skinhead Oi! (it is still the roots after all). As for The DKM type bands, I think that is down to two things which sometimes go hand in hand:

1) Being influenced more by the most mainstream equivalent of what people think is "skinhead" music because you haven't heard the real stuff yet.

And/Or:

2) It's all about playing music that is more influenced by left-wing late 70s punk than 80s right-wing Skinhead Oi. Image aside, I never understood why bands like that were looked at as being Oi! because to me that sound is just British or Irish style punk-rock with a hint of American pop/punk, The Pogues and some British Oi influences. That's what I've always thought of it as, and I'm sure the bands would probably agree with me to a certain extent as most of the bands in that category never refer to themselves in interviews as "Oi" bands. Without mentioning any names, I think it's really sad when some of the 100% skinhead bands I grew up on, come back playing that style and softening their lyrical stance and downplaying their old "skinhead" image and refer to themselves as US "Streetpunk" pioneers, it has always made me sick to my stomach. Don't get me wrong I appreciate stuff like SLF, The Clash, The Pogues, etc., musically, but it isn't Skinhead Rock and Roll or Oi! by any stretch of the imagination, no matter how many times these bands yell that word in their songs.

One of the best definitions I've ever read of what Oi is by Anthony(unitedskins.com.) I'm paraphrasing here, but he once wrote that in his opinion, Oi music was started as an alternative for people who liked punk music, but were fed up with its leftist/commie infiltration. This being said, where do you think the turning point was, when Oi went from being a conservative working class subculture, to a hybrid mix of lefty "street" punk music with a "working class skinhead" appearance?

Joe: Well, even though I wasn't around in the beginning (and either was he as I'm sure he will attest), I think Anthony made a good point with that statement. I think

the turning point had been coming for a while due to the push in the traditional skinhead scene of the 90, to recreate the Oi! scene of England 1981 (or at least people like George Marshall's perception of it), musically and lyrically, then eventually to trying to recreate 1979's English punk sound, I guess to get as close to the roots of the music as possible. To make a long story short, I think when bands like Swingin' Utters and DKM started getting recognized on a larger scale around the late 90s, would be about the time when things changed. Not to take anything away from the music these bands played back then because I do still find some of it really catchy but lyrically I would say it was much safer than the patriotic right-wing edge that most US Oi! bands of the late 80s were about. Even as this was going on though, bands like The Unruly, Bricks & Bottles, The Paxton Boys and Red, White and Blue were trying to keep the old sound and attitude alive in their music but as every last one of them probably found out, that was not the message that 90% of the modern day American Oi scene wanted to hear which was a damn shame.

Any new disks in the works? What are you drawing on lyrically for inspiration/motivation on the new songs?

Joe: Yes if we can get the other musicians involved and find the time to record! There's actually quite a bit of new material that could be made into the follow-up to "Let Freedom Reign." Not to give everything away but there's "Still Skins" about the beginnings of the band to where we're at today and the ups and downs we experienced along the way. It's a total sing-a-long tune. There's "#4699" or "Daniel Faulkner" about the cold-blooded murder of Philadelphia police officer Daniel Faulkner in 1981 by the savage former Black Panther (and present day darling of the Hollywood left) Mumia Abu Jamal (FRY MUMIA NOW!!). "Strength and Honor" a song about ancient warriors and freedom fighters throughout the centuries and the skinheads of today as their equivalent. My personal favorite, "My Nation" about not giving up on our once great nation and the glory she once held despite her present decline and "We're Waking Up" about the threat of international Zionists and their worldwide agenda. There is also plans to redo one of the songs off "Let Freedom Reign" with new lyrics in relation to what will be going on in November 2004, (hint, hint) along with a few other ideas that we can hopefully pull together soon.

How do you think Pres. Bush is handling the "War" on terrorism? What do you think should have been done differently?

Joe: Personally I do not agree with certain aspects of the way the so called "War on Terrorism" was waged. I think number one we should have closed down on our

borders to ALL IMMIGRATION, instead of keeping the doors open to allowing more potential terrorists access to this country. I also think in the long run, we're gonna see that things like the "Patriot Act" are going to be used to infringe more upon innocent American citizens civil rights than stopping potential "terrorist" attacks. To me it almost seemed as if what happened on 9-11 has been used as an excuse by certain sectors of our government to monitor those Americans whose views differ from the mainstream (and that applies to not only the ultra right but also the radical left as well). Other things about this "war" that pissed me off was the deliberate deception from our government and their select media cronies (i.e., Fox News, etc.) on trying to link what was going on in Iraq to Osama Bin Laden/Al Queda to make Hussein and company out to be more of a direct threat to American interests than they actually were. Most of our current foreign policy of "regime change" in the middle east leads back to things like "Operation Clean Break" which was a plan for regime change in the middle east (mainly Syria and Iraq) drawn up in 1996 and presented to the former prime minister of Israel, Binyamin Netanyahu, by prominent Jewish American "neo-cons" (neo-conservatives). Personally I feel that the biggest source of our problems in the middle east is the fact that we refuse to take an isolationist stance in the Arab-Israeli conflict by our continued support of Israel via the billions of tax dollars we send them every year towards their military budget. That's why the "terrorists" hate us and as long as we continue to support their enemies and do their enemies' bidding, then we are putting our country at risk. I do feel that we are "occupied" by the people in power and the interests that they serve but it is still our country regardless therefore any attack by foreign powers to this nation is still an attack on us and I don't believe in pacifism.

Finally - what are your thoughts (if any) on the emerging political unity of anti-globalist radical leftists and the right wing racist movement. There seems to be at least a hint that the opposition to George W. Bush, the WTO and Israel has somehow made strange bedfellows of the radical left and right.

Joe: Certain people may wish to give that impression but I don't think you're gonna see unity of the two sides anytime soon. For one, it's not very likely that the two sides would be present at each other's demonstrations (except to smash each other up), and the MAJOR difference is of course the radical left's stance on race which will probably always remain the opposite of the racist right's view. Opposition to tyranny I guess would be the main thing the two have in common but I guarantee we'll never be marching side by side with faggots and reds even if we're opposed to some of the same things. Our differences far outweigh the similarities and they are still fundamental differences.

Democrats 2004

Held hostage by the Left



It is a truism in politics that almost 40 percent of the voters will vote for the Republican presidential candidate and about the same percentage will vote for the Democratic Party's candidate. The battle is for the middle 20 percent.

According to a new poll commissioned by the "moderate" Democratic Leadership Council, the group with which Bill Clinton successfully aligned himself (*ndl.org*), Democrats risk losing next year's presidential election because of erosion in support among white males.

Another truism is that when the nation is peace and secure, the mushy middle tends to favor Democrats. But when it is threatened by enemies - foreign or domestic - it tends to side with Republicans. The DLC poll found that is precisely the case now. Democrats, the poll says, would do well to attack Bush over the economy if it weren't for the security issue.

Poll conductor Mark Penn said that since Clinton has left office, more Americans see Democrats as the party of big government and higher taxes. Penn said the way Bush is handled the war on terrorism has opened a gap with Democrats on who is to bet rusted on national security issues.

"If Democrats can't close the security gap, then they can't be competitive in the next election said Penn, which is a polite way of saying that the current crop of candidates is 191 losers, except Connecticut Sen. Joe Lieberman, who is the only one defending the toppling of Saddam Hussein and who refer behind in the polls. Democrats have not learned from Clinton. 1992, faced with

three straight crushing feats by Ronald Reagan and George H.W. Bush, who ran against ultra-left candidates, Democrats decided to go with a candidate who positioned himself as a centrist. And Clinton won - twice. But just as Clinton found it difficult to resist temptation when it came to matters of the flesh, so do Democrats easily succumb to the lure of liberalism, even though it takes them down to defeat every time.

Democratic strategist and former Walter Mondale campaign manager Bob Beckel has been quoted repeatedly that to a certain extent, the appeal by Democrats to their liberal base is predictable.

But "if it wasn't for Howard Dean, we wouldn't be having this conversation." Dean the most liberal among the top-tier Democratic candidates, continues to pull the rest of the pack to the left. Beckel says what Democrats ought to be talking about is "no new taxes, no more government programs and how you fuel the entrepreneurial spirit," but he says that won't happen as the candidates try to attract their liberal base by out-liberalizing each other. He recalls one of his favorite Jesse Jackson lines- "It takes two wings to fly." So far, Democrats have only a left wing, which is why the DLC poll shows them having trouble getting off the ground.

Bush seems to be practicing middle-of-the-road politics better than his opponents. He has resisted commenting on cultural issues, weighing in finally this week on same sex marriage, but only to say he wants to further "codify" marriage as the union of a man and a

woman. He rarely speaks of abortion except to repeat his campaign slogan that every child should be welcomed in life as well as in law, which is supposed to sound nonthreatening and does. While his conservative base might wish for a solid conservative or two on the Supreme Court and constitutional amendments banning gay marriage, abortion and even flag burning, Bush has shown no outward sign that he will give his base what it wants. He might if he's reelected, but to talk too much about such things now would turn off the centrists and swing the middle to the Democrats.

This was the Clinton strategy. Clinton was a liberal on national health care, gays in the military, abortion and even welfare reform (which he vetoed until polls indicated the people wanted it). But he looked and sounded moderate. Bush is basically a conservative who seeks to portray himself as a nonfire-breathing moderate, except when it comes to the war on terrorism. This is where the Democratic presidential candidates and much of their leadership are not. That's the point the DLC poll tried to make, but the pleasures of ideological self-indulgence may be too much for Democrats to resist.



Channel 3 always kicked ass for me because they could go from hardcore punk to surf rock to borderline mod revival tunes without blinking an eye. While bands like Angry Samoans and the Faction were turning out great yet somewhat predictable punk rock, CH3 were expanding their palate at all times, and there was no telling where they'd go next. Listening to "The Skinhead Years" (their "best of" type album) is like playing that "find the apple" card game as a kid...you never know where the next song is gonna take you, stylistically. - Jason (Beermongers)

P&H: A lot of people are wondering who's in your line-up now. Is it still mainly Mike, Kimm and Larry?

CH3: Actually it's just Kimm and me now, with Alf Silva on drums for the past 8 years (a record!) and Anthony Thompson, the new guy on bass. Haven't heard from Larry K. for some time now, though you have to understand we've been through about 35 guys in this band. We must be bastards to work with!

P&H: While bands were signing to SST, Epitaph and Dischord, you guys ended up on No Future with the likes of Blitz, etc. How did you guys get hooked up with them?

CH3: Totally a Posh Boy thing. Robbie Fields, who is Posh, is a Euro dude. After doing the records for Posh over here, he just licensed them out to No Future and they repackaged them as they saw fit. We never had any actual contact with them, although we liked their artwork.

P&H: "You Make Me Feel Cheap" is classic, kinda like a cleaner version of Black Flag's "Slip It In". Who's the girl singing on the song?

CH3: That was Maria, who at the time was Rodney Bingenheimer's girlfriend. That probably had a lot to do with

Rodney playing the song on his show so often! It's a true story that we finished the song and never heard Maria singing on the track until Kimm and I heard the song on the radio.

P&H: How much of your Posh Boy material is in your live set compared to your later stuff on Enigma?

CH3: We play the obvious favorites, "I've Got A Gun", "Manzanar" and the like... we try to slip in the faves from the Enigma years, but that's usually when the crowd goes out for a smoke!

P&H: What's the turnout been like at the recent shows you've had? Are there many skinheads in the audience?

CH3: Absolutely great shows! The most surprising stuff has been the young kids, who show a real interest in the old stuff. We don't really get the skinhead crowd. If the show is 21+, it's a lot of the old school drinkers from the old days. Under 21 is usually the Jolly Rancher crowd.

P&H: What are your plans for the future as far as shows, tours, etc?

CH3: Well, the new cd is complete. In fact, you can go to Drstrange.com and download a couple of the new songs. We're planning on doing some target touring to promote, and hopefully in the studio soon after for the next cd.

P&H: Can the new material be compared to anything that's been previously done, to give us an idea of how it sounds?

CH3: It's pretty old school punky stuff. I don't think we're reaching any thrash speeds on this cd, but we're definitely back to the raw, stripped down sound that we've always loved. Pretty comparable to the "Fear Of Life" stuff, eh?

P&H: What merchandise does the band have for sale, like t-shirts, etc? Is there a website?

CH3: We got the goods for sale! We even had shot glasses on the site for a while. Your readers can check chththree.com and go through to the merch page, but we're redoing the site right now. So the best bet is to wait for the new launch and wait for the new stuff coming out. You can also leave a message in our guestbook or write in at info@chththree.com.

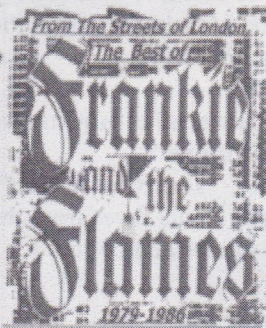
P&H: How do you usually wrap up your set? Do you play "I'll Take My Chances"?

CH3: We've been known to end things with "Catholic Boy", complete with a ridiculous over the top crescendo at the end, smashing guitars, spitting at the drummer, all that. Yeah, and we get a good response to "Take My Chances", what with the Misfits singalong parts!

P&H: Any other comments you'd like to add?

CH3: Thanks for the chance to talk at ya! Hope you and your readers enjoy the new stuff coming out. Cheers, Mike M.

CHANNEL 3



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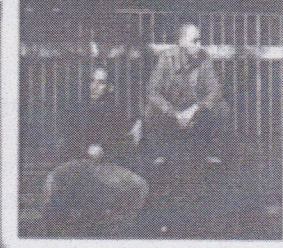
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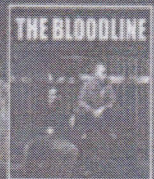
STEPCD142 - THE BLOODLINE
RAZORSTRIKE - CD

Votato come disco dell'Anno 2002 dai
lettori di ASB Magazine, Razorstrike è il
debutto del Bloodline, tredici tracce di
impatto che hanno portato i nostri eroi
in tour in Italia, Nord Europa e
USA. Dropkick Murphys, Templars e tanti
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IN ARRIVO: NUOVO ALBUM

IN ARRIVO: THE BLOODLINE U.S. TOUR DVD e NUOVO ALBUM CD e VINILE!!!

Give us a brief history of the band.

Sons of Liberty has been together for 2 years now. We are Lon (vocals), Steve (guitars), Jef (guitars), Bob (bass) and Mike (drums). Steve & Bob have been together since the late 80's & still are in Limecell, while Jef, Mike & I have been in two previous band with each other since 1994. I'm the oldest at 34, Jef is the youngest-he's 27 & the other guys are in between. We're not kids anymore, obviously & all have "real" jobs, which makes it hard to think about possibly touring for longer than a week. Someday maybe.

Your musical influences?

It's not simple to say what our influences are because all 5 of us aren't identical. You could say that in the OI! Streetpunk category that Blitz, Menace & Skrewdriver's music inspire us, but aside from that there is a wide range a many different groups from Bowie to Voivod to Small Faces to Creedence Clearwater Revival. Anything good & rocking. I listen mostly to the "oldies" station on the radio when I'm not playing every Toy Dolls album.

How would you describe your sound?

Our sound? Hmm... If there was a band with electric guitars & amps on the battlefield during the Civil War, that could be us. Loud, hard hitting & AMERICAN!

For you, which is the best US OI band of all the time?

Arresting Officers, of course!!! Plus Forced Reality, Stormwatch. They're my top "3".

By seeing the artwork of your EP, it seems that you are interested in American History-Tell us more about that.

All of our songs are American History themed, mostly about the Civil War & some about the Revolutionary War. Living in Philadelphia-the birthplace of Freedom, we all have an interest in our history. There's too many US OI bands that sing about booze & tits & that's because I do like it! But we felt that it was time for an american band to really tell the stories of America. Not just say, "Go USA, we rule!" but to describe particular battles & events in a 3 minutes span, so maybe someone listening will pick up a book & want to learn more. Mike takes trips to Civil War battlefields several times a year. He's really into every aspect of it & he's going back to school to get his master's degree to become a history professor. I think that's great because he's a mountain of onformation.

Who are exactly the Sons of Liberty? I think it's linked to the American History?

The original Sons of Liberty was Sam Adam's group of patriots that orchestrated the Boston tea party. The first song (non-instrumental) on our album is about them...well, partially about ourselves as well in a way.

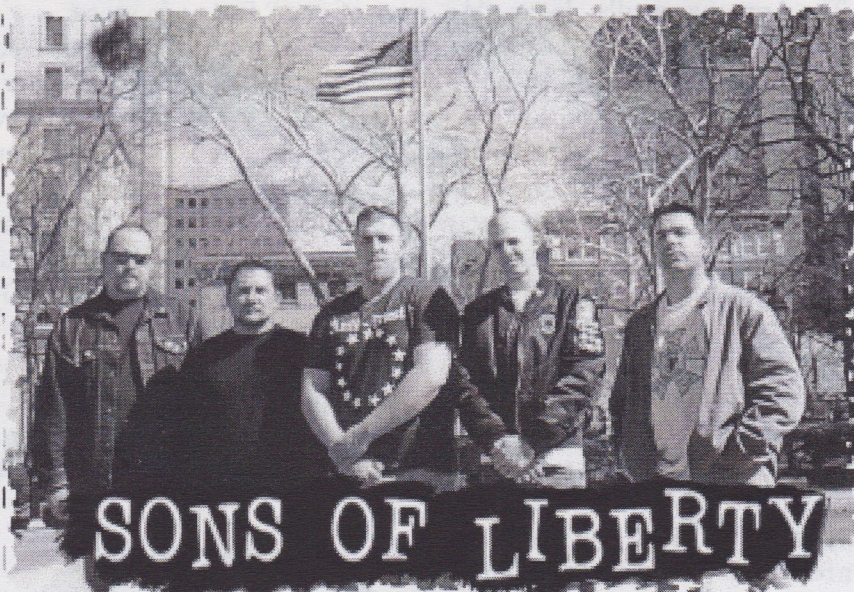
Since September 11th 2001, more & more people, mostly young, want to join the Army. What do you think of this phenomenon? And you will you be ready to answer the "Duty's Call"?

That lasted about a month! Since there haven't been any other terrorist attacks on American soil since 9-11-01, people haven't been inspired to go & fight...I'm too old to go into the military but if they came for me & said that they needed men of any age, I would go & fight as we probably all would if it came down to it. I don't see a draft coming anytime soon for the pending war with Iraq or a long & drawn out conflict that we can't win. Arab nations are so backwards when it comes to fighting a war.

Alone in a room with Osam Bin Laden, what will you do?

Osama? That asshole still suckin' off goats in a cave somewhere? I'd make him sit in the upper deck at a Philadelphia eagles football game & have him wear a Dallas Cowboys jersey & hat. There would be nothing left of him by halftime. (NDLR: I histoire de supporters apparemment!)

Does the terrorist threat have an influence on everyday life for a guy like you? Did it change your way of life?



It changed my life the first couple of months because we were all expecting something else to happen. I'm not nervous about it anymore-nor are most people so that could be dangerous for us all eventually. If we let our guard down it could be big trouble.

Why did you release your EP on DIM RECORDS & not on a US label? How did you get in touch with Ullrich?

I sent a band practice/demo tape out to a few labels after e-mailing them with info about the band. DIM was the first to respond & make an offer to release the 7" EP with full length to follow, plus whatever else we wanted to do could negotiated further. Uhl is very enthusiastic about Sons of Liberty & getting our music out there & he does a very professional & timely job. That's the key "timely". It's nice to not have to wait forever for our CD to come out. If you look at the lineup of bands on DIM RECORDS, it's no coincidence that the top names in OI! Are there. Some US labels act like they're doing you a favor by putting out your music or they're only in it for the money; even worse you could lose the rights to your own material if you go with the wrong record company. I've seen it happen with friends' bands. They should have gone with DIM.

Future plans.

We've been resting a while. After all the time in the studio recording, mixing, re-mixing & mastering "Border Brawl" we needed a break. Now, I guess we'll work on new songs for the next thing & see what we come up with. If it's enough quality songs for another full length then that's what we'll do. If we only write a few songs we like then it will be another EP. We don't want an album with killer material & songs that don't matter. The Sons of Liberty/Limecell Arresting Officers tribute split 7" will be out on DIM in spring. We do "Slum River" & Limecell does "Evil Has Landed". We plan on doing a 7" of cover songs by the summer but not what selections you would expect. Cheap trick, Simon & Garfunkel (NDLR:!!!!!!), CCR-that should be interesting, huh? That could all change if we practice the songs & don't like the way they come out but I'm sure we can pull it off well enough that our usual listening audience will pck it up!

Closing comments.

Our website address is: www.sonsoflibertyband.com & we'll be having a contest trough the site after Border Brawl" is released. The first person to e-mail us & tell us which movie the intro on the CD is from & which scene in the movie wins a limited edition version of our 7" EP. We made only 25 special covers for the second pressing. The movie title itself is too easy, so you have to describe the scene, ha, ha!!! Start watching those old westerns & buy "Border Brawl" from DIM! THANKS!

INTERVIEW BY THOMAS DUPREE

The Army has a silly slogan, "An army of one." But that doesn't mean Wesley Clark, a former general, won the war in Bosnia by himself. Yet he keeps telling audiences he's the only candidate who's won a war.

The campaign trail is a good place to meet people, but that doesn't mean the oftdivorced Dennis Kucinich was wise to use it as a way to get a date. Campaigns require energy, even exuberance, but that doesn't mean Howard Dean didn't look weirdly manic when he hoarsely shouted exhortations to his followers in Iowa to go on fighting on his behalf in every state in the union.

And this may or may not be the election of NASCAR dads. But Dean was not too wise by insisting that Democrats should become the party that attracts guys with Confederate-flag decals on their pickup trucks. Finally apologizing for his misguided effort to be clever, he was strong armed into admitting that such a decal is a "despicable symbol of racism."

Where is it written that presidential candidates have to flip pancakes in Iowa and New Hampshire to prove that they're presidential material? It's not as if multimillionaires John Kerry and John Edwards look at home in those aprons. And there's always a risk - in 2000, for example, candidate Gary Bauer flipped so hard he flipped himself backward off the stage.

When historians look back on the follies of 2004 they will be struck by the range of high jinks and goofiness in modern politics - increasing exponentially because exhausted candidates are now never really free of TV cameras, open microphones, turned-on tape recorders, turncoat aides. Also, sometimes the candidates are so sick and tired of their own stump speeches they don't even hear what they're really saying.

But this is a harsh, unforgiving world called defining ones, meaning they never leave our consciousness. The Jay Leno's and David Letterman's don't let us forget, either.

Thus, Michael Dukakis will never, ever live down the moment in 1988 when he was campaigning in Michigan at an Abrams tank plant. He hopped inside a tank turret and put on a dorky helmet with earflaps. The roar of clicking cameras that filled the air still hangs somewhere

in space.

When George H.W. Bush was campaigning in New Hampshire for a second term, he endeared himself to political reporters forever by his stump speech.. would remind you of another country-western song by the Nitty Gritty Dirt Band: 'It you want to see a rainbow, you've got to stand a little rain,'" he kept saying. But, occasionally, he got his syntax twisted and started calling the band the "Nitty Ditty Nitty Gritty Great Bird."

Al Gore was vice president and should DEAN: Someone have known better, excesses long ago. but his boast that he took the initiative in creating the Internet" still reverberates.

Ross Perot made people nervous when he said that Republicans were so angry about his challenge to the first President Bush in 1992 that they tried to infiltrate and ruin his daughter's wedding,

Gerald Ford probably still rues the night he liberated Poland, insisting in a debate

Jimmy Carter must still wince when he remembers that Playboy interview in which he admitted to having "lust in my heart."

Ronald Reagan won hearts and minds when he insisted in New Hampshire he had the right to speak because he had paid for that microphone, darn it. But he was less happy about another microphone. It tamed out to be open when he joked that -he- had just signed legislation that will outlaw Russia forever. We begin bombing in five minutes

Dean, who perfected the scream heard around the world by his children cheering at hockey wonder for the -st his life if he has the brainpower of a hockey puck 7ernet now brings him big guffaws instead of big bucks, with the image of- his head exploding over and -ever.

After Dean filled the airwaves with the now-widely lampooned "I have a scream" speech, the only Americans just as have flagged his exuberant were the high-fivers at Bush campaign headquarters and the TV pundits. Leno scored with his viewers when he said, "Now I hear the cows-in Iowa are afraid of getting mad Dean disease. It's always a bad sign when at the end of yaw speech, your aide is shooting you with a tranquilizer gun"

And the year is young!

Jokers & Clowns



“WITH FRIENDS LIKE THESE...”



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(with Comin Correct/Empire Falls/Pride/Scorch and Krutch)
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- PR003 Think Again "Plastic People" 7 Inch OUT NOW! (New York old school hardcore)
- PR004 Scorch "Static" CD OUT NOW! (pre-cursor to Empire Falls)
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- PR006 Empire Falls "8-8-98" cassette OUT NOVA (demo for PR010)
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- PR016 Scorch "Earth:Model C" CD OUT SOON!
- PR017 Pitboss 2000 "Live In Cleveland" CD OUT NOW!
(great live set from one of the greatest hardcore bands ever)
- PR018 AK/No One Gets Out Alive CD OUT NOVA (extreme hilarious Southern grind)
- PR019 Empire Falls "Dawn Of A Now Era" 7 Inch OUT NOW!
- PR020 Empire Falls Dawn 'Of A Now Era" CD version OUT SOON!
- PR021 Pitboss "Told Her Twice" CD OUT NOW!
(great studio record from those hilarious hardcore staples)
- PR022 Pitboss 2000 "All The Hits" CD OUT SOON! (enuff said!)
- PR023 Pitboss/Empire Falls split CD OUT SOON! (clash of the Iron clads)
- PR024 Empire Falls "Take A Stab At Society" CD OUT NOVA (third and best full length)
- PR025 The Dirty Politicians "A Vote For..." CD OUT NOW!
(street punk/oi featuring members of Patriot)
- PR026 ANTISEEN "Destructo Wehrmacht" 7 Inch OUT NOW! (The Kings of the Carolinas)
- PR027 One Life Crew/Empire Falls split CD OUT NOW!
- PR028 One Life Crew "Reality Check" CD OUT SOON!
(the first recordings of the greatest hardcore band in the last 10 years)

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CD: \$12 ppd USA/\$14 world
7 Inch: \$6 ppd \$10 world
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